

# SCHOLASTIC COACH

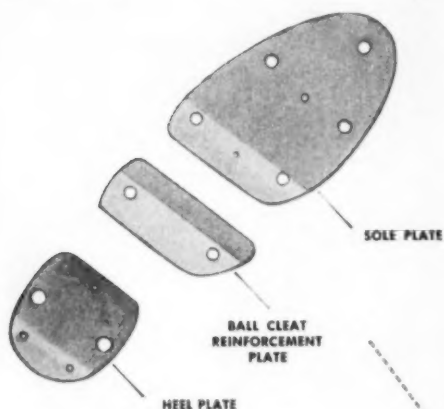
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"Pinning Holds" by A. G. Sidar, Jr.

(see page 12)

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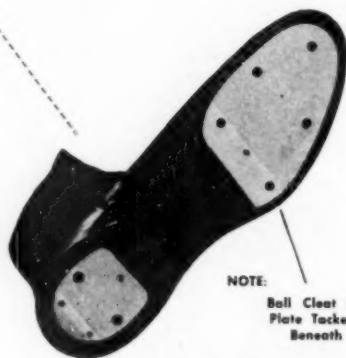
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# SCHOLASTIC COACH

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VOLUME 22 • NUMBER 6 • FEBRUARY

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Cover photo: First Prize, Sports, Scholastic Photography Awards, by Thomas Relucio, Memorial School, San Diego

Publisher • G. HERBERT MCCrackEN

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SCHOLASTIC COACH IS ISSUED MONTHLY TEN TIMES DURING THE ACADEMIC YEAR (SEPTEMBER THROUGH JUNE) BY SCHOLASTIC CORPORATION, M. E. ROBINSON, PRESIDENT, PUBLISHERS OF SCHOLASTIC MAGAZINES FOR HIGH SCHOOL STUDENTS.

ADDRESS ALL EDITORIAL AND ADVERTISING COMMUNICATIONS AND ALL CORRESPONDENCE CONCERNING SUBSCRIPTIONS AND CIRCULATION TO SCHOLASTIC COACH, 351 FOURTH AVE., NEW YORK 10, N. Y.

SUBSCRIPTION FOR THE UNITED STATES, \$2 A YEAR. CANADA, \$2.25. FOREIGN, \$2.50. BACK ISSUES CURRENT VOLUME, 25c; PREVIOUS VOLUMES, 30c.

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# Platoons, about face!

**S**INCE Black Wednesday, January 14, our desk has been deluged with sympathy cards lamenting the blow that has laid two-platoon football in its grave. If you follow this corner, you know that we loved the deceased. We believe it made for better, faster, more exciting football, that it gave twice as many boys a chance to play, and that it made for a safer game.

Before donning sackcloth and ashes, however, we'd like to see how the world gets on without it. After all, the guardians of the code didn't kill the free sub rule out of perverseness. Their only thought was to reduce the enormous operational costs which were bankrupting the football programs of many small colleges.

If the new rule succeeds in this purpose, we've got to be for it. If it doesn't, then our rules men have laid an egg. For our coaches—who overwhelmingly (4 to 1) endorsed the free-sub rule—are posing some loaded questions:

1. With the return to iron-man football, will coaches be able to maintain their squads' interest the way they could when there were 22 "regulars," at least two captains, sundry specialists, and innumerable opportunities for substitution?

2. Won't the new rule slow down such exciting offenses as the T and the spread? Will the boys be able to keep running, driving, faking—applying constant pressure on the opponents—when they'll also be obliged to play defense?

3. Since the longer a boy plays, the more susceptible he becomes to accident, won't the new rule lead to increased injuries?

4. Will it be possible to retain the quality of the modern game without doubling the necessary practice time? In short, if it took a

coaching staff 10 hours a week to teach a boy the myriad skills and patterns involved in a modern offense OR defense, won't it take 20 hours to teach the boy BOTH offense and defense?

5. How about the small T quarterback, the tall, light end, the place kicking specialist, the light but fast lineman, all of whom were employed so advantageously in offensive platoons: Do we sit them on the bench for use as minute men, or do we "take a chance" and use them on defense, too—thus exposing them to injury?

6. If football is supposed to be an educational experience, as practically every football man claims it is, can a dollars-and-cents reason be considered enough justification for withholding this experience from as many boys as possible?

As we said before, we're going to keep an open mind until the final returns are in. Meanwhile, we wish some of the rule's founding fathers would refrain from cluttering up the sidelines with nonsense like "the new rule will make for a better football game than we ever had, especially among small colleges."

Do they mean a "better" game for the spectators—on the grounds that "the constant stream of players on and off the field was confusing and decreased interest in the game?"

That's claptrap. Since when has the average fan cared anything about who makes the blocks and tackles? He's never had eyes for anyone but the runners, passers, and pass receivers—and these players are always in there on offense.

And what's so confusing about a simple change in teams? Is there a child under three who can't understand that one team plays offense and another plays defense, and that the teams switch whenever possession is lost or gained?

We don't think there'll be a perceptible difference in the brand of football next fall. Only the real football fan will notice the subtle deceleration in pace, miss the crisp blocking and tackling from start to finish, and the perfection of the specialists.

## A GOOD BREAKFAST

**I**T ISN'T exactly a secret that the breakfast habits of our teenage youngsters leave plenty to be desired. Many kids skip breakfast altogether, and still more bolt down inadequate meals.

Since this produces a lowering of physical stamina and a consequent drop in learning ability, it naturally is a source of deep concern to nutritionists, teachers, and parents.

That's why the American Bakers Association rates a loud locomotive. The good bread people are making February and March better breakfast months, and their program will extend right into the school field where it will be aided and abetted by *Scholastic Magazines* and *Practical Home Economics*.

Selected schools in Chicago, Minneapolis, and Fort Wayne will be the scene of demonstration breakfasts, with student representatives from each home room attending the breakfast and reporting back to their classes. The meal itself will be planned by the local PTA and the school home eco department—and will be underwritten by the local baker.

To lend additional substance to the meal, both the home eco teacher and the school coach—yes, sir!—will present short talks on the importance of breakfast.

This "Good Breakfast Means Good Morning" program represents a pretty wonderful service to our schools and students, and its nice to know that it will probably be extended to cover the entire nation next year.

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**S**PRING baseball is a hazardous undertaking at most northern high schools. The elements conspire against it, and coaches who feel responsible for the welfare of their boys find it difficult to provide sufficient training.

As a result, many coaches go into their first game with less than a week's practice either indoors or out. This wholly inadequate preparation may well prove fatal not only to the team but to the boy with the ability and ambition to play big league ball. He will suffer from inadequate fundamental drill and improper physical fitness, and he may wind up with a permanently damaged throwing arm.

The tragedy is that this can be avoided. It isn't necessary to field a poorly trained, poorly conditioned team even in early spring. The answer lies in a well-organized practice program in the school gym.

Of course the gym can't substitute for the great outdoors. But when you have no choice, you must exploit every possibility to the greatest advantage.

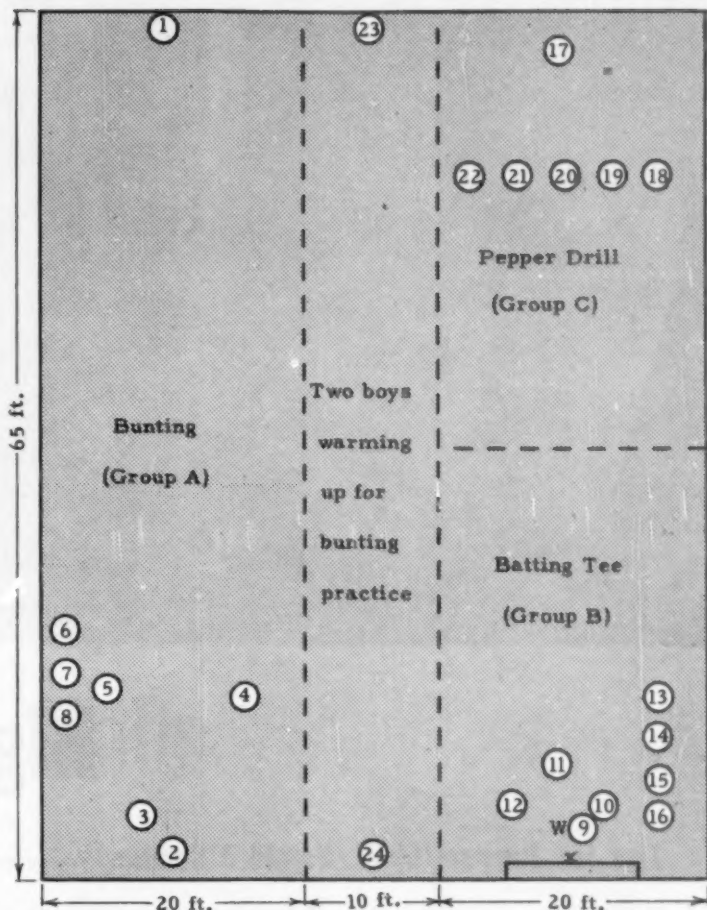
Several problems will arise in planning early practice in the gym. Some of the more important of these include:

1. *Inadequate space.* No matter how much space is available inside, it's never quite enough. But it can be made to do. (The practice plans that will be recommended later on are being successfully employed in a gym about 50 feet wide by 65 feet long. This certainly can be classified as a small gym.)

2. *When to start practice.* To get the best results, it's desirable to start practice at least four weeks before the first game. The first week might be set aside for the prospective pitchers and catchers, and the balance of the time for the entire team.

3. *How to select a team.* Twenty-five boys are about the maximum that can be handled in a small gym, and it's much easier to work with 18 or 20. This group might be made up of previous letter-winners, or perhaps a preliminary week might be utilized to select candidates of unknown ability. Some coaches invite members from the past summer's American Legion team.

(Continued on page 38)



Extensive practice in a 50' by 65' gym! (Explanation in article.)

## Baseball Practice INDOORS

By **WALTER GILLET**

Coach, Wayland (Mich.) Union School

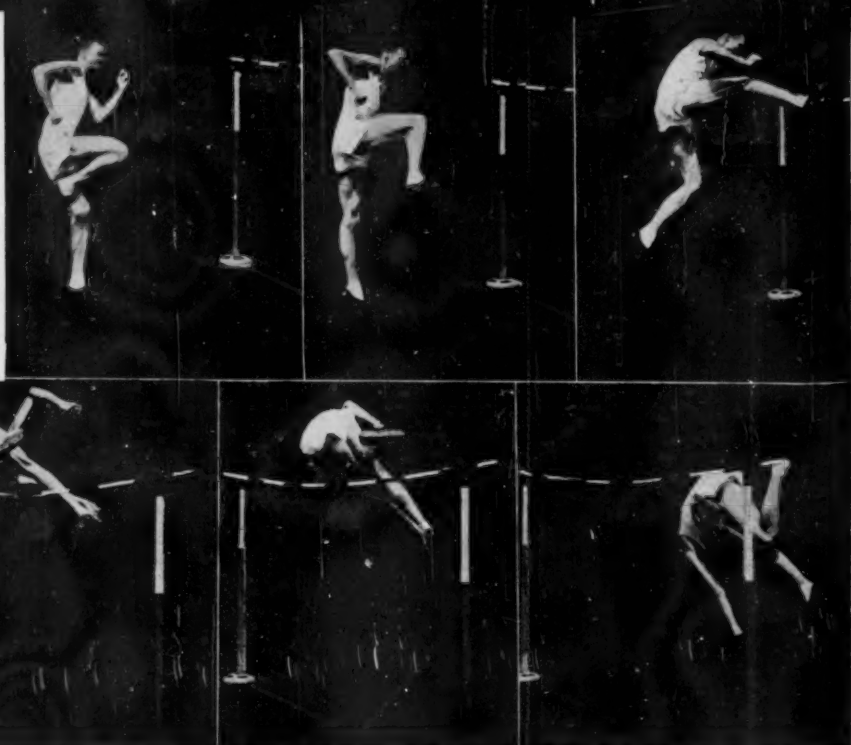


## WESTERN ROLL

By WALT DAVIS

Olympic Champion

BEST JUMP: 6-10 1/2



# High Jumping

**Tips for Jumpers by W. Harold O'Connor, Concord (Mass.) H.S.**

**M**OST boys who've never had any high jump instructions are likely to race at the bar as though afraid it will topple off before they can get there, and then try to clear it with the old scissors kick.

A few boys will run from the center and try to propel their entire bodies straight over the bar. Some will even sprint to the bar and try a more or less modified dive.

Very few boys will set up any sort of take-off mark, and you will have to teach them how to do it. But the real job comes in convincing the beginner that he isn't a sprinter heading for the tape or a broad jumper gathering momentum for the propulsion over the pit.

The boy must be convinced that a speedy approach is more often a handicap than a help. I usually lead the neophyte to the bar and, placing my finger and thumb across the inch or so of the bar's width, I ask him just how much speed he would need to carry his body across that space

if the bar were on the ground a couple of feet from his take-off.

I then emphasize that he doesn't have to drive his body any farther horizontally when the bar is suspended in midair. It's still the same width. His job is to lift his body above the bar. His momentum will then take him across that inch of wood or metal, provided he moves his arms, legs, and hips out of the way.

Because the coordination of motions above the bar depends upon split-second timing, the jumper must give himself every possible instant of reserve so that he can roll or lift his body away before his forward motion brings him into the cross-bar.

The boy who sprints in at full speed is driving his body forward so fast that he'll often hit the bar before his body has had a chance to get above it. Assuming that you're teaching him either the stomach roll or the regular Western roll, he'll strike the bar before he can

roll or kick his legs to get them out of the way.

Many of our country's best jumpers seem almost to hang in the air above the bar. It's obvious that they concentrate upon *upward* rather than forward motion. I like to encourage a boy to jump up beside the bar rather than across it. If he can concentrate on that, he'll allow himself more time for the necessary body motions above the bar itself.

Where your jumper really needs to save time is in that too brief instant that he hangs in space above the bar, *not* in his approach.

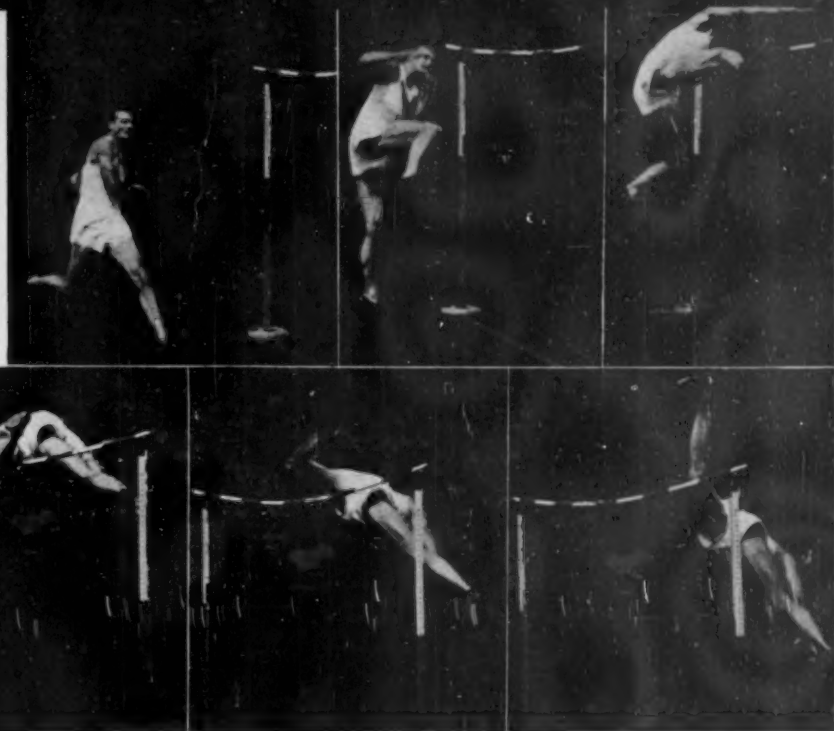
One of the best ways to teach a boy the unimportance of a speedy approach is to have him stand just a few yards away from the standards and practice two-step jumping. You can't beat this as a means of teaching him to spring upward rather than forward and to coordinate body motions above the bar. Once he's grasped the significance of this, you can let him go back to  
(Continued on page 48)

## STRADDLE FORM

By KEN WIESNER

Olympic Runner-Up

BEST JUMP: 6-8 3/4



# Styles and Skills

## Straddle Jumping by Don Canham, U. of Michigan

**F**OR the past several years, the Michigan staff has been quite interested in the possibilities of the straddle (belly roll) style of high jumping. We believe that the first man to clear better than 7' will probably be a straddle jumper—despite the fact that Walt Davis, the Olympic champion, has approached the magic height with the Western.

We feel that the straddle enables the athlete to get the most out of his natural ability. By way of small illustration: We've had four men in our track history clear 6-7 or better. One man did it with the Eastern roll, two men with the Western roll, and one man with the straddle style. Since the man who cleared 6-7 with the straddle possessed less natural ability than the others, we feel that it was the mechanics of the form that enabled him to clear that height.

Isolated cases such as this never prove a point. But our opinion has been further crystallized by hundreds of feet of slow motion movies of the world's great jumpers. While

many of our own best jumpers (including Milt Mead, 6-7 3/4) continue to use the Western roll, we feel that the Warmerdam of the high jump will use the straddle.

In our opinion, the Eastern style is the least efficient. Our moving pictures of Albritton, Walker, Steers, Stewart, Wiesner, Phillips, and Walt Davis convince us that it requires a higher center of gravity to clear, say, 6-6 with the Western roll than it does with the straddle style.

It appears advantageous, however, to learn the Western roll first. This seems necessary to assist the jumper in learning to take off directly over his take-off foot. This is particularly true of high school jumpers. The Western roll will not only enable them to go higher but will implant the sound fundamentals so essential to good straddle jumping.

*This is an edited, slightly expanded version of a lecture made before the National Collegiate Track Coaches Assn. in 1950, and printed in its Annual Clinic Notes.*

Another thing: Not all fine athletes can learn the complicated straddle style, and each year finds many potentially fine Western rollers turning in just average performances with a straddle that their anatomical development simply prevents them from mastering.

Boys learning the straddle style (and even experienced performers) tend to lean into the bar at the take-off. Since the weight isn't over the take-off foot, maximum lift cannot be obtained. The Western roll minimizes the tendency to lean into the bar. That's why we find better take-offs with this style and why we like to have a boy learn the Western roll before he tries to straddle.

For the sake of simplicity, we'll list the most important fundamentals at each stage of the straddle style. Since all boys aren't cast from the same mold, these principles aren't hard and fast rules. Neither are they the only methods of teaching the straddle. But they have

(Continued on page 54)

By MAL MALLETT

Pitcher, Montreal (International League)

# Baseball and Chalk

**S**OME baseball men gasped, others guffawed when Branch Rickey, then head of the Brooklyn organization, set up what amounted to a baseball college at Vero Beach, Fla., several years ago.

The consensus of veteran baseball men, upon learning that Rickey had both the raw rookie and the established star attending lectures and blackboard talks, was that "You can't teach baseball that way."

Vero Beach was renowned, even infamous, for its bulletin boards, lectures, schedules, instructors with clipboards, pitching machines, and mass production system.

Rickey was breaking baseball tradition. The game never had been taught that way, despite the perennial complaint that many players reaching the majors have never been properly schooled in the fundamentals.

In making the break, Rickey simply was borrowing techniques long used in other sports, principally football and basketball, where chalk talks and diagrams are the rule rather than the exception.

Success of the Rickey system sobered the doubting thomases and his ideas are now being imitated throughout organized baseball. But why did Rickey's innovation cause such a sensation, when it stemmed largely from teaching methods

used in other sports? Why the snickering when the fact remains that baseball is the poorest taught major sport in America—and that holds true on every level of play, from sandlot to major league.

Drop in on any high school football practice and you'll see the coach, often with an assistant or two, drilling hour after hour on basic fundamentals—blocking, tackling, signal drills, etc. In early season, he'll present a number of blackboard talks, going over plays and techniques, and he may spend hours on the finer points—for example, teaching guards how to pull out of the line.

A similar picture will be seen during basketball drills. Here again,

## BILLY COX FIELDING A ROLLER

The ease, grace, and rhythm that make Cox the game's greatest third baseman are demonstrated in this sequence showing him coming in on a medium speed roller. He fields the ball directly under his head, as he comes to a beautifully balanced spread position. He scoops the ball up and in the same rhythmic motion executes a skipping-hap step toward first. Having the time, he throws with a full overhand motion.

most coaches have made an exhaustive study of the game and impart their knowledge by both lectures and drills.

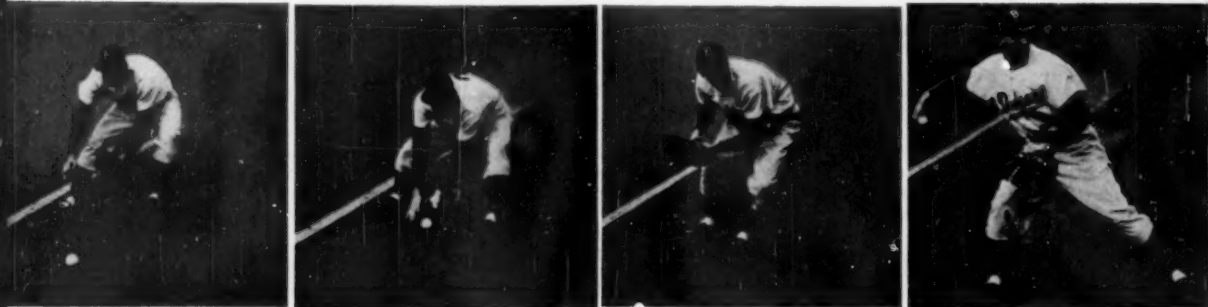
Now let's look at an average high school baseball team. Generally, the coach will have no assistants. Yet he'll have more men to handle than the basketball tutor and should have as much instruction in mind as the multi-manned football staff.

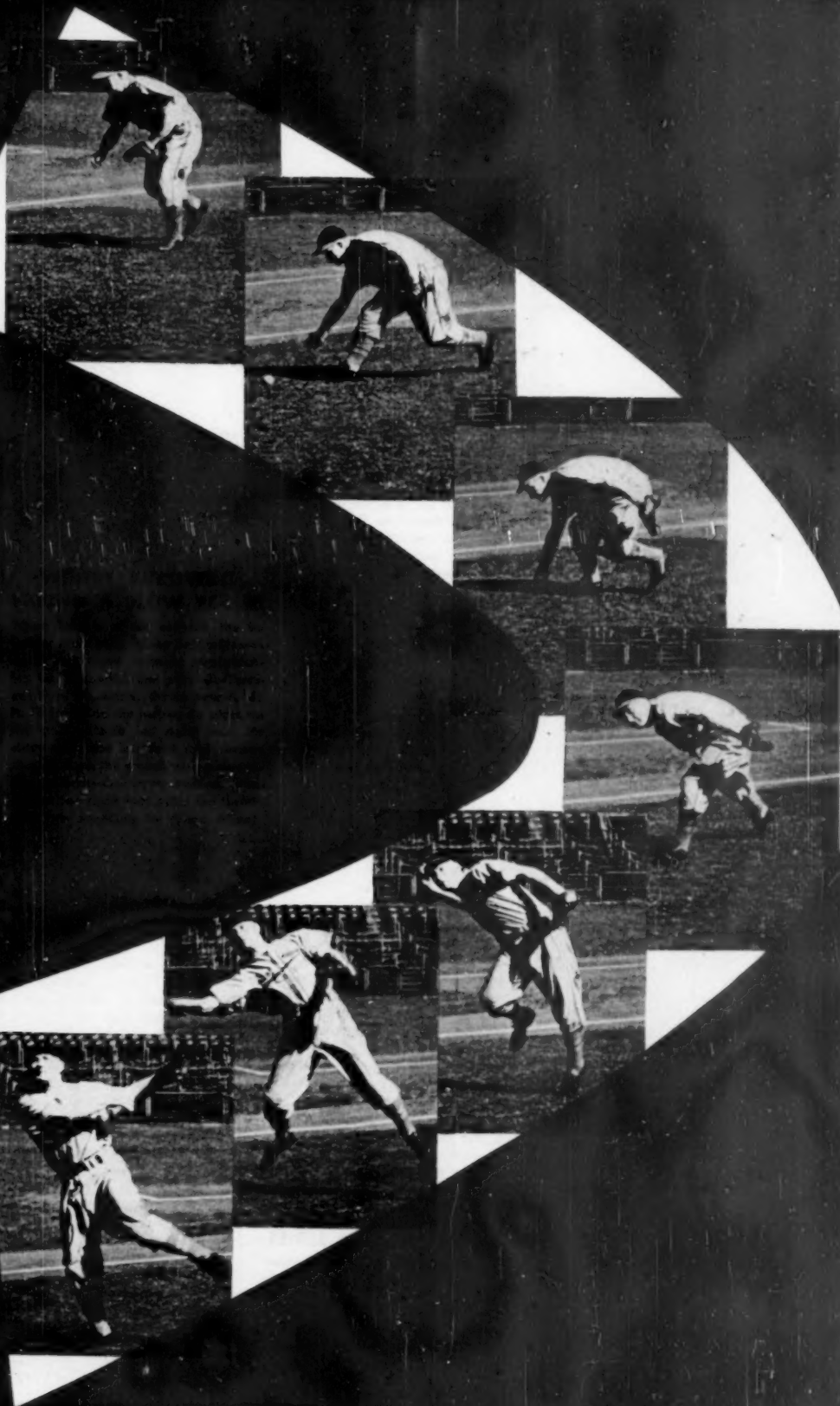
Often the coach is the same fellow who handles football and basketball. But, though he may know his football and basketball backwards and forwards, chances are he'll be shaky on baseball.

Admittedly, the baseball coach faces a difficult task in teaching the fundamentals—there are so many of them so different in nature. Many of the skills require such exceptional coordination that they're more difficult to assimilate than football and basketball skills.

However, my point is that the players cannot assimilate anything they're not exposed to. Like any other sport, baseball can be broken down into basic components and each carefully taught to the player. When put together, these make for a superior player. Though no amount of teaching ever will replace natural ability, it will eliminate bad habits, false movements.

(Concluded on page 52)







## PART 4, PINNING HOLDS

# Wrestling Illustrated

By A. G. SIDAR, Jr., Asst. Wrestling Coach, Rutgers University

**O**F all the pinning holds, or falls, available to the wrestler, the half-nelson is by far the most popular and effective. In our gym classes, we attempt to familiarize the students with all five units of the nelson series, as shown on the left.

In demonstrating this series, we always work from the top left side in order to facilitate instruction with large groups.

**Quarter-nelson (No. 1):** The left hand is placed on the far side of the head with the fingers spread. The right hand is shifted to a position under the near arm and around the wrestler's own wrist with a full-fingered grip. From this position, the athlete can exert downward pressure with the left hand when moving to the front of the opponent to turn him over. The quarter-nelson is also a good counter for a leg drop from the standing position.

**Half-nelson (No. 2):** A common error is executing a half-nelson is to place the hand at the base of the neck and the arm under the opponent's shoulder. Since these are two of the stronger areas of the body, the wrestler who attempts to use his arm as a lever on these two large muscle areas is only handicapping himself.

The aggressor must work his arm under the opponent's upper arm and place his hand on the far side of the crown of the head, with the fingers spread. From this position, the ag-

gressor's hand pulls the head under as the arm pries the man's arm away in turning him to his back.

**Partial  $\frac{3}{4}$  nelson (No. 3):** In this hold, the left hand is placed on the far side of the opponent's hand and the right hand is moved under his body to lock up in the wrestler's grip at the far side of his head. Note that the shoulder is under the opponent's body.

From the partial  $\frac{3}{4}$  nelson, a fall can be obtained by straddling the man's near leg with your knee and pulling the head under until he's held in a jackknife position on his back.

**$\frac{3}{4}$  nelson (No. 4):** As in the half-nelson, the hand is placed under the man's near arm and on the far side of his head. The right hand moves under the body to lock up in a wrestler's grip on the far side of the head. The same jackknife type pinning hold can be worked from the  $\frac{3}{4}$  nelson by straddling the near leg and pulling the head under.

**Full nelson (No. 5):** Though illegal in high school and college competition, since it can easily lead to injury, this hold is demonstrated in gym classes so that it can be distinguished from the rest of the series.

The left hand is placed under the opponent's near arm and to the top of his head. The right arm reaches across the man's back, under his far arm, and to the top of the head to join hands in the wrestler's grip. The maneuver is nothing more than the joining of two half-nelsons. It is sometimes called a double-nelson.

After this series is demonstrated and practiced, a "Simon Says" game can be played using all five of the nelsons from the referee's position. Those who err can be made to pay a penalty such as a number push-ups, sit-ups, etc.

### THE NELSON SERIES

- No. 1, the Quarter Nelson
- No. 2, the Half Nelson
- No. 3, the Partial  $\frac{3}{4}$  Nelson
- No. 4, the  $\frac{3}{4}$  Nelson
- No. 5, the Full Nelson





## ◀ THE CRADLE

THE cradle is started with the opponent lying on his stomach or side. In No. 1 a cross-face has been applied to lock the man's head against his shoulder. Note the tight, full-fingered grip on the upper arm.

The opponent's head is now forced toward his legs, and in No. 2 the right arm has moved under the man's right leg. From here, the leg is lifted toward the head so that the wrestler can lock his arms (No. 3).

When this lock-up is completed, the opponent is tipped onto his back by rocking him over the leg (No. 4). As the man is forced to his back, the arms are tightened and the far leg hooked to prevent him from rocking to freedom (No. 5).

By the numbers:

1. Cross-face and drive head toward legs.
2. Hook arm under leg and drive leg toward head to lock arms.
3. Rock opponent over leg and on to his back.
4. Tighten arms and scissor free leg.

## GUILLOTINE ▶

THE guillotine, also commonly called the "crucifix" or "twitcher," is initiated from the cross-body ride (see November issue). From this ride position, the opponent's arm is lifted (No. 1) and placed behind the aggressor's head (No. 2).

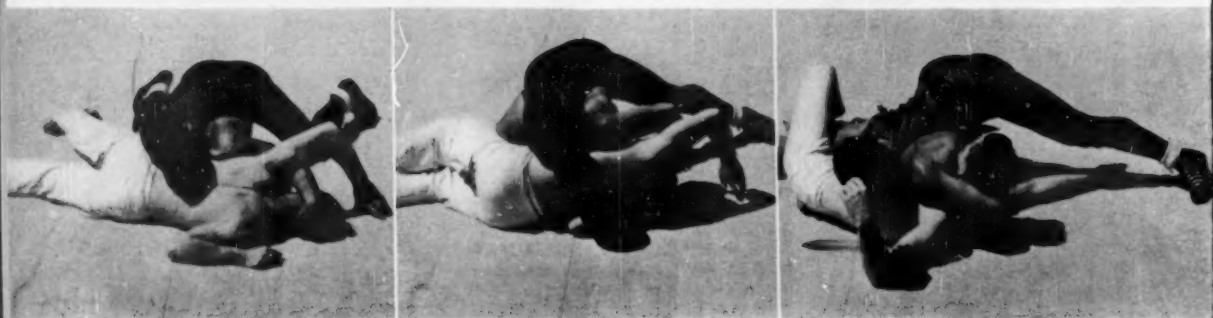
The aggressor now grasps the man's head with both hands (No. 3) and pulls it toward himself while controlling the opponent's leg with his leg scissors. The opponent's hips are then forced away by an arching of the back (No. 4). This produces a twisting action on the spinal column, which virtually immobilizes the man in a fall position.

By the numbers:

1. Cross-body ride.
2. Pull man's arm over head and grasp his head.
3. Pull head toward you and force body away with hips.

It may be well to repeat at this point that it's essential to subject the class to a calisthenic period of large muscle and stretching exercises before starting actual wrestling instruction, and that only two or, at most, three maneuvers should be presented to the class in any 30 to 40 minute gym period.





## ▲ HALF-NELSON AND CROTCH

THE half-nelson in itself isn't an effective pinning hold. It must be used in combination with an arm, the body, or a leg to be effective. Of these combinations, the half-nelson and crotch is the most used and the best.

In No. 1, the wrestler has flattened his opponent to the mat and has placed his left hand on the far side of the head, with the fingers spread wide. The right arm is controlling the man's near leg from underneath.

In No. 2, the opponent's head is being pulled under and his upper arm forced away as the half-nelson is

tightened. The aggressor's near arm around the leg is helping drive the man on to his back.

The nelson has been tightened completely in No. 3, and the hold on the leg is offering further insurance of control. The opponent is now in a position on his back from which it's difficult to escape. The aggressor must remain perpendicular to his man with his feet spread wide apart to maintain his balance.

By the numbers:

1. Left hand under near arm and to the far side of opponent's head.
2. Right hand under near leg.
3. Pull head in and lift leg.
4. Tighten nelson as opponent turns to his back.

FROM the figure-4 scissors demonstrated in the November article on breakdowns and rides, a fall can be attained by adding a half-nelson.

In No. 1 below, the leg scissors has been secured and the right arm has been placed under the man's arm and to the far side of his head.

In No. 2, the opponent is slowly forced over while held in the scissors.

The nelson is now tightened and, as shown in No. 3, the opponent is permitted to turn slightly in the scissors so that the nelson can be further tightened to hold him on his back.

By the numbers:

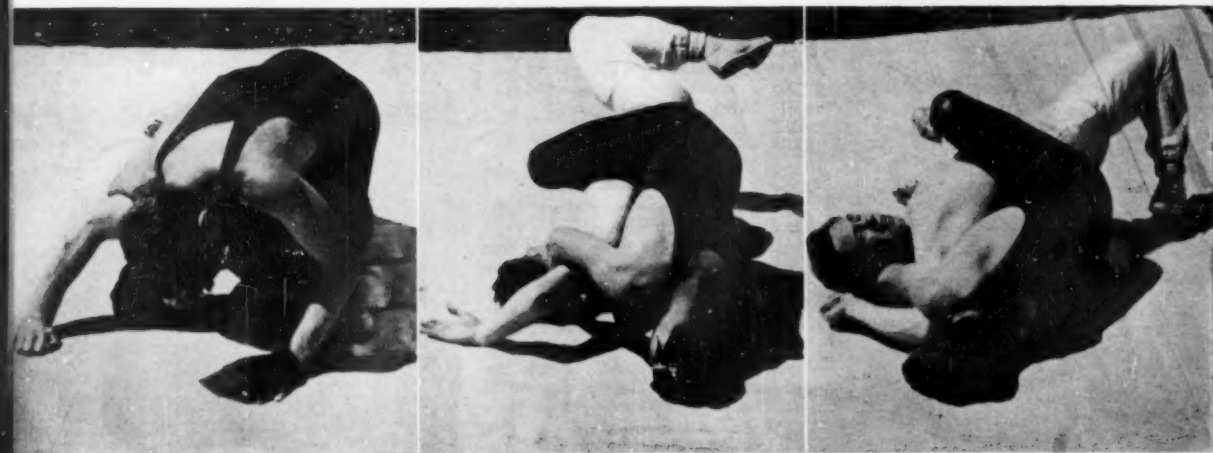
1. Figure-4 scissors.
2. Take half-nelson and slowly turn opponent.
3. Let man turn slightly in scissors and tighten nelson as he's rolled to his back.

## SCISSORS AND HALF-NELSON ▼

This concludes the writer's four-part series of illustrated articles covering all the basic techniques for beginning wrestling classes.

No. 1 (October) covered Take-Downs; No. 2 (November) covered Break-Downs and Rides; and No. 3 (December) analyzed Escapes and Reversals. All these maneuvers can be taught to gym classes—as has been proven at Rutgers the past six years.

(The author, who's both freshman and assistant varsity coach at Rutgers University, is a former Scarlet grappler himself who lost only two bouts in his career. Upon graduation, he was appointed assistant coach and later attained the ranking of assistant professor in physical education.)



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"THE CHOICE OF THOSE WHO PLAY THE GAME"

By DICK LACEY

Coach, Pelham (N. Y.) High School

# Improving American Distance Running

**L**AST March I wrote an article extolling the virtues of "fartlek" (the European method of training for distance running) and explaining how it might be adapted by high school coaches. I alleged that the increasing use of fartlek by our distance men might, before long, lead to U.S. supremacy in a field always dominated by Europeans.

Now, after spending a summer in northern Europe—including two weeks at the Olympic Games—I'm convinced that catching those European distance phenoms won't be achieved simply by switching to fartlek.

If we're to compete on even terms with the Czechs, Swedes, Finns, Germans, British, and—if I read the future right—the Russians, it will involve a modification of some of our methods and, most important of all, a change in our philosophy.

The great triumph of Horace Ashenfelter in the Olympic 3,000-meter steeplechase boosted American distance running morale tremendously. But it was slightly misleading. In the distances, we still came nowhere near matching our showing in the other events.

Besides Ashenfelter's first, the only other place we were able to win was Bob McMillen's unexpected second in the 1,500. At 5,000 meters we were unable to put a single man into the final. In the 10,000 our standard-bearers finished 20th and 21st. The marathon saw nothing better than 13th for an American.

And these results were achieved by a squad of distance runners acclaimed as the best we've ever had! Our boys gave everything they had. But they simply weren't good enough to cope with the tremendous European competition.

So our dilemma remains: Why can't we produce distance runners of the quality and quantity of our sprinters, hurdlers, and field men? What, if anything, can we do about it?

As I said before, we must first change our philosophy. If we really want good distance runners, we must build up a tradition that distance running is important—as important as the 100-yard dash, the pole vault, or the shot put.

We coaches can do this by indoctrinating our pupils and by seeing that writers and meet directors give more prominence to distance events. It's true that the mile holds the spotlight at most big indoor meets, but this is the exception.

In most high schools and many colleges, it's the dashes, relays, and field events which traditionally draw the most candidates for the team—and which bring the crowd to its feet at meets. The same spectators will sit back and chat or go out for refreshments while the two-mile race is being run.

## THE EUROPEAN ATTITUDE

The difference in the European attitude was stunningly revealed to me on the very first day of Olympic competition. The running of the 10,000 meters (six miles, plus) was a revelation. For the entire 29 minutes of the race, the huge crowd of 70,000 was in such a continual uproar that you could hardly make yourself heard by the person next to you.

Each national group was chanting cheers for its particular hero, and everytime one of the leaders would make a move the yelling reached a crescendo. Even cowbells and sirens were in evidence. It was like Ebbets Field during a crucial inning in a world series or Municipal Stadium with Navy on Army's one-yard line.

Only a few hardy souls will go out for the mile or cross-country in most high schools. We must change this attitude if we're to produce real distance runners. We must exploit every means to get more boys into these events. We could easily de-

velop stars of the Ashenfelter type if we really promoted distance running as they do in Europe.

Second, we should try to inculcate the idea that development in distance running is a long, slow, gradual process. We should strive for long-range results.

I'm afraid that too many of our promising distance men are hot-house performers who bloom quickly and then fade. We coaches are probably to blame for this. We feel we must get a boy ready quickly for a comparatively short span of competition.

A Swedish coach told me that they never let a youngster run more than 1,000 meters (less than a mile) till after he is 18. As he matures, they build him up gradually to the longer distances.

Consider the distance stars of the last Olympics. The incomparable Emil Zatopek is 30. His nearest pursuer, Alain Mimoun of France, is close to that age, as is Ashenfelter. Joseph Barthel of Luxembourg, the 1,500 meter winner, is 25—not quite "ancient" but older than most American milers when they stop running.

Fred Wilt and Curtis Stone, our two best at five and 10,000 meters, who've occasionally done well against European competition, are pushing 30.

Practically all the distance place winners at Helsinki were men in their late 20s' or early 30s. The British were the exception. They had some truly remarkable younger prospects. Gordon Pirie, who ran fourth in the 5,000 and tenth in the 10,000, is only 21; and Chris Chataway, who was leading the field into the very last turn of the 5,000 before he fell, is only slightly older.

We must, then, encourage our good high school and college distance prospects to keep on running as long as they possibly can—not to stop as soon as they graduate. Again this involves a change of philosophy, for, traditionally, American runners have hung up their shoes after finishing school.

It CAN be done. After all, there's no reason why an athlete, after finishing school, cannot obtain as much pleasure and benefit from running as he can from, say, golf or tennis.

In northern Europe, men don't stop running when they reach 25 or 30 or even 40. When their competitive days are over, they still run for exercise.

The one difficulty we'll always encounter in getting our runners to



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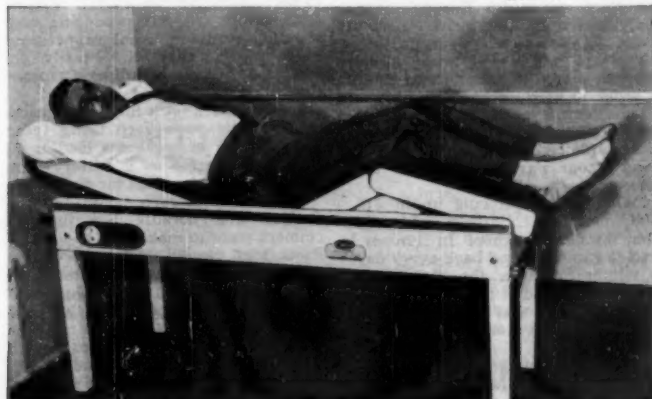
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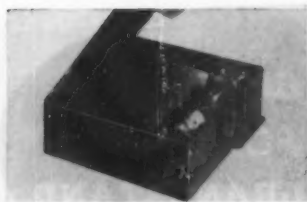
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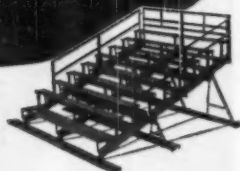
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continue after they've graduated and are working at steady jobs is lack of time to train.

This is no problem to the northern Europeans. Their track season reaches its peak during the summer months when their supply of sunlight is almost unlimited. In Helsinki, Stockholm, Oslo, and Copenhagen, I saw runners—young and old—training as late as nine or ten o'clock at night. It hardly gets dark at all. There's a sort of deep twilight between eleven and one. Nothing more.

This means that during much of the track season your Finn, Swede, Norwegian, or Dane can quit work at five o'clock and still have five hours of daylight left for training.

Next—and this ties in closely with the foregoing suggestion—we should try to build up our club program and provide more opportunity for post-graduate training and competition for the many young runners who'd probably continue to compete if they had the chance.

In the New York area, for instance, it's encouraging to note a considerable expansion of the A.A.U. track program. Development meets are being staged during the winter and even well into the summer when track activity used to be at a standstill.

But there are many areas where once an athlete has finished school or college, it's almost impossible for him to find anyone to train with or meets in which to compete.

I feel that if we could develop a club program for distance runners comparable to that found in Europe, we might some day come up with as many good five and 10,000 meter men as we have sprinters.

How many times have you heard the remark: "If an American wants to travel six blocks or six miles, he rides in an automobile." Now add: "And if a European wants to go that far, he walks, runs, or skis."

This brings us to possibly the most important reason for Europe's monopoly in the distance field. And I'm afraid it's something we can do nothing about, for we certainly aren't going to change our manner of living in order to produce good runners.

Eino Pentti, a member of the American Olympic team in 1936 and 1948, is in a unique position to understand the effect of our way of life on our distance runners.

"When I was growing up in Finland," he told me, "I lived eight miles from the nearest school. In summer I used to run there and back every day; in winter I'd cover the distance on skis." And he didn't feel that this was at all unusual; it was only what everyone in Finland (and Scandinavia) did.

When Pentti emigrated to America he was amazed at the "soft" existence of our athletes. He feels that it's the automobile which prevents us from turning out any Nurmis or Haags.

Among all the European runners with whom I talked while in Scandinavia (or about whom I gathered information), I didn't discover a single one who owned a car or who rode in one more than a few times a year!

Obviously, we're not going to be able to make all our distance men give up their automobiles. But, particularly in the case of unusually promising youngsters, we may be able to sell them on the idea of doing more walking.

This brings to mind another point requiring emphasis. We must, I feel, embed the thought that there's nothing like running and more running to make a good runner. To quote Manhattan-coach George Eastment: "Good running is merely an accumulation of a lot of running."

While few Europeans train with the fanatical zeal of Zatopek, whose 25 to 30 miles a day of running are legendary, they definitely do run much more than all but a few Americans. They don't bother at all with calisthenics; they don't even indulge in many "time trials" or paced workouts. They just get out there and run! Sometimes on the track, more often on the grass, or through the woods and fields.

### ARDUOUS TRAINING PROGRAM

I watched the Swedes and Germans working out at Kapyla (the Olympic village) and was amazed at the amount of work they put in. For instance, Werner Lueg (who had tied the world's record for 1,500 meters just prior to coming to Finland) ran through a program of ten 300's topped off by what seemed like endless jogging. Few Americans would attempt such a stint.

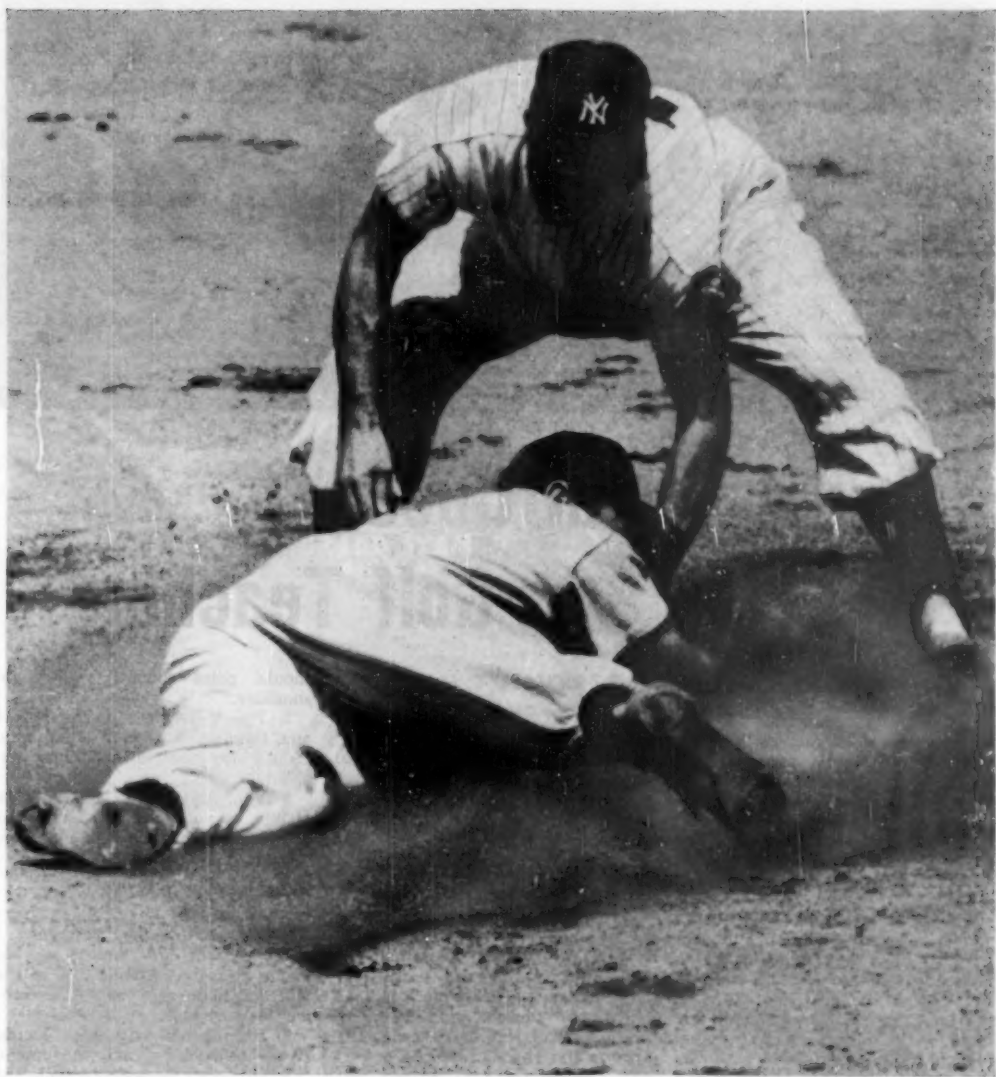
So, "Run, Run, Run" should be the motto to hang over the locker door of every athlete with aspirations to become the Zatopek or the Nurmi of the future.

In piling up the mileage, however, the athlete must be careful to pace himself to reach his peak at the proper time. Ashenfelter must have done this to perfection. He ran all fall, winter, and spring, without producing any startling results in actual competition. In fact, he was beaten (and easily) by Wilt and others on numerous occasions during April and May.

Looking back on it now, it seems to me he must have been using these races merely as workouts leading to Helsinki, where—as is history—he reached his peak at just the right time.

Another suggestion—and I'm including this because Scandinavian runners seem to make such a point of it—is that our distance men might experiment by soaking in a hot bath after each workout. I say "experiment" because we've always felt that this type of thing was enervating. The typical American runner takes a quick shower after a training session, and wouldn't think of steaming in a hot bath.

The Finns and Swedes, however.  
(Concluded on page 41)



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# Audio-Visual Cues in Golf Teaching

By **RICHARD T. MACKEY**  
*Instructor, Ohio State University*

**W**HAT'S the best way of getting your students to hit a golf ball properly? How do you get them to pivot correctly? How do you get them to hit down through the ball. To properly address the ball? To grip the club correctly? To line up the different types of shots? To follow through naturally after contact? And to do all the other essentials involved in correct swinging?

The answer lies in cues—audio and visual cues. Audio cues involve the use of a key word or catch phrase to present a basic concept. In teaching the grip, for example, the instructor might say, "All fine work, such as writing or drawing, is done with the fingers. Therefore, you should grip the club with the fingertips."

Visual cues, on the other hand, involve the use of check points for improving form, and of demonstrations or diagrams by the instructor.

With respect to teaching the grip, the instructor may frequently demonstrate the correct form. A check point or visual cue would be: "The V formed by the thumb and forefinger of your left hand should point toward your right shoulder."

These are illustrations of how the audio-visual cue technique may be employed. What follows is a discussion of how this technique may be utilized in connection with a beginning golf course. The discussion

includes consideration of several basic aspects, such as grip, chip or pitch shot, iron shot, wood shot, and putting. Let's examine them.

## GRIP

### *Auditory cues:*

1. You do all fine work such as writing and drawing with the fingers. Therefore, you should grip the club with the fingertips.
2. The most delicate work is done with your thumb and forefinger. These fingers should be especially firm on the grip.
3. The correct grip is very important. All the movements of the swing are designed to enable you to get into position to hit the ball with your hands.
4. Your hands should work together. They should be kept close to one another.

### *Visual cues:*

1. The V formed by the thumb and forefinger of your left hand

*Richard T. Mackey is a physical education instructor at Ohio State U., who works mostly with handicapped students but who also teaches golf in the required physical ed program. He holds a B.S. and an M.A. from Ohio State and an Ed.D. from Penn State.*

should point toward your right shoulder.

2. The V formed by the thumb and forefinger of your right hand should also point toward your right shoulder.

3. Your left thumb shouldn't be visible as you look down at your grip. Your right thumb should cover the left.

## CHIP or PITCH SHOT

### *Auditory cues:*

1. Accuracy, not power, is your prime objective. Stand close to the ball and make your swing as compact as possible.
2. Hit the ball with your hands. Avoid unnecessary body movement.
3. Hit down through the ball. The way to get a golf ball up is to hit it down.
4. Hit the ball first, then the turf.
5. The face of the club is an inclined plane. A ball which is struck by it must be reflected upwards.
6. All your wrist action should stop at the moment of impact. Your arm action should continue, however.

### *Visual cues:*

1. At the conclusion of the backswing, your left wrist should be in such position that a watch on that wrist could just barely be read.
2. The ball should be played opposite a point midway between the

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feet. (Proper address of the ball.)

3. The feet should be approximately four inches apart and about ten inches from the ball (chip shot).

4. In the finish of the stroke, there should be a straight line from the point of your left shoulder through the club head.

5. When addressing the ball, the sole of your club should be flush with the ground throughout its length.

### IRON SHOT

#### Auditory cues:

1. In the backswing, your left arm should be straight but not rigid.

2. The pivot involves a turning of your hips so that your large trunk muscles may be utilized in developing speed of the club head.

3. During the backswing, your weight should be shifted to the right foot. In the downswing, your weight should be shifted to the left foot.

4. Keep a firm grip with your right hand but relax your elbow.

#### Visual cues:

1. At the top of the backswing, the shaft of your club should be parallel to the line of the flight.

2. The shaft of the club should be directly over the point of your right shoulder at the top of the backswing.

3. At the top of the backswing, your left shoulder should be lower than the right.

4. In the finish, your right shoulder should be lower than the left.

5. Your head should remain over the ball throughout the swing. (This can be accomplished by having students watch their own shadows as they swing.)

6. At the top of the backswing, your right elbow should point toward the ground.

7. Your toes should be turned out slightly when taking the stance. This is to relieve the strain on your ankles during the pivot.

### WOOD SHOT

(Many of the cues used in connection with the teaching of the iron shots may also be utilized here.)

#### Auditory cues:

1. Don't try to hit the ball a "country mile." Your ability to hit the ball down the fairway is what pays off.

2. Your position in the finish should be maintained for at least two full seconds. This is to insure steadiness and balance.

3. Your left arm should act as a pendulum. It should guide the club throughout the swing.

4. A good finish is very important. The position of your arms and body in the finish is determined by their position at the moment of impact.

5. The ball should be swung away rather than hit.

6. Ninety-nine percent of golfing faults are caused by attempting to hit the ball too hard.

#### Visual cues:

1. At the top of the backswing, the shaft of your club should be parallel to the ground.

2. There should be no space between the heel of your left hand and the grip of the club at the top of the backswing.

3. The ball should be played opposite your left heel.

4. Your stance should be approximately as wide as the width of your shoulders.

5. In the finish, your right knee should be flexed and should point toward the hole.

### PUTTING

#### Auditory cues:

1. The putt is a small segment of the full swing.

2. The ball should be hit firmly and smoothly.

3. The ball should be stroked toward the hole.

4. The ball should always be hit in a straight line. Never put a "cut" on the ball.

5. The putting stroke is a combination of arm and wrist movement.

#### Visual cues:

1. In the putting stroke, the club head should travel back and forth in a straight line.

2. The backswing and finish should be the same length.

3. The club head should stay close to the ground throughout the stroke.

4. The ball should be played within four or five inches of your toes so that you are looking directly down at it.

5. The club face should remain at right angles to the line of the putt throughout the stroke.

6. Care should be taken to hit the ball in the center of the face.

In addition to these audio and visual cues, the instructor should employ frequent demonstrations of the correct skills and techniques. Through observation and emulation, the students will learn a great deal.

Use of this audio-visual approach to golf teaching can do much to make the instruction more effective. This will pay off in increased skill and pleasure.



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# Pole Vaulting Perfection

By **RICHARD I. MILLER**

*Instructor, University of Illinois*



*First prize, Scholastic Photography Awards, by Charles Rippey, Benson H.S., Omaha, Neb.*

**T**HE origin of pole vaulting is shrouded in mystery. Early Germanic tribes used a pole to clear fences and ditches, and the German word, *Stabhochsprung*, means "staff high jump." Some sports historians believe it goes back to the early Greeks who had a word for pole vaulting which meant "spear high jump."

The pole vault became a regular National A. A. U. event in 1877, when G. Nichol soared 9 ft. 7 in. to win first place. Compare this with Bob Richards' and Don Laz's winning vault of 14 ft. 8 in. in the 1952 championships!

What has caused this tremendous improvement? Briefly, four factors: (1) better equipment, (2) better techniques, (3) more participation, and (4) better coaching.

At the turn of the century, pole vaulting combined the strength of a rope climber, the balance of a tight rope walker, and the speed of a miler. Lets turn back the clock to the 1898 championships. Dr. C. G. Clapp is standing at the end of the runway ready for an attempt at 10 ft. 9 in., the winning height if he can clear it.

Notice several differences: The

vaulter uses no more than 60 feet for the approach run; the "runway" is not specially laid out, just any piece of ground; the standards are set up wherever convenience dictates; and Mother Earth's unruffled surface awaits the descent of each vaulter.

Right away you notice the size of the pole and spike protruding from the tip. In a different setting, one might conclude the pole was a centerpiece for a medium-sized tent. Have you ever tried to lift and run with a piece of solid hickory? No wonder these early vaulters didn't use much runway!

Getting back to the vault: Dr. Clapp is ready and begins his run to the vaulting box—what no box! You're right, the protruding spike is it. At an appropriate spot, the vaulter plunges the spike in the ground and stretches up for the takeoff. Then an amusing sight occurs. As the pole comes up toward the perpendicular position (in reference to the ground), the vaulter starts to climb, hand over hand, up the pole! He can do this because the whole action is much slower than that of today.

When the pole has reached the

perpendicular position, the vaulter's hands are fully two or three feet above the crossbar. At this point, he thrusts his feet over the crossbar and drops cleanly to the pit—where he lands with a thud. The pole remains standing in an upright position.

What a far cry from the whirlwind approach, fast take-off, graceful swing and clearance, and silent landing that typify today's "fluid drive" vaulting!

Every great vaulter was an "eight-footer" before he made nine, and a "nine-footer" before he made ten, etc. To begin with, how does a coach spot a potential vaulter? You have to get him before you can teach him. In search of an answer to this very real problem, I asked a group of outstanding track and field coaches this question:

**"How can I pick the potential vaulters from my gym classes or track team?"**

**Richard V. Ganslen:** One must keep in mind that many of the great vaulters of the past and present possessed very diverse backgrounds, but above all they showed some evidence of good all-around body coordination. The coach should look for tall, wiry men

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# SEAL-O-SAN

with moderate speed, good leg spring, good all-around coordination, and particularly a sincere desire and interest in being a vaulter. Vaulting is the hardest of all tasks for the high school boy, since four years is a relatively short time in which to master mechanics which top vaulters are still working at after 10 years of competition. If a short man is fast and wiry, he may overcome a reach handicap to a marked extent. For high school vaulting, the athlete's height is not such a limitation as it is with college vaulters jumping over 14 feet. Height is always an advantage, but not a prerequisite.

**Donald Harshbarger:** In selecting a pole vaulter, one can make it easier by choosing boys who can tumble, have fair speed, have a desire to vault and have patience.

**A. Richmond "Boo" Morcom:** Most any active, coordinated gymnast is potential pole vault material. The only thing not shown is the boy's running speed. If a boy can sprint and is a good horizontal bar man, he should be a good candidate.

**W. Harold "Skip" O'Connor:** (A) The boy must have fairly good sprinting speed. (B) He should be agile and adept at rope climbing. (C) He should have strong shoulders and arms and be well-coordinated. The use of Burpees for check of this helps.

**William E. Zaguta:** Pole vaulting is probably the most difficult event in track. One should look for a boy who has speed, shoulder-girdle strength, not too heavy, well-coordinated, and with courage.

Now that we have found a good vaulting prospect—what next?

**"A high school boy has never vaulted but is eager. How would you start him on the pole vault?"**

**Ganslen:** If the situation permitted and the boy could come to me in the middle of the winter, I would suggest a general body conditioning program with emphasis on chinning, abdominal and thigh flexor exercises. In his spare time, I would suggest that he read as much as possible about the skill. In his first few days of practice, I wouldn't instruct him at all. Let the boy "fool around" and find out some things for himself. It's absolutely essential that beginning vaulters be provided with a soft landing pit. A boy who doesn't fear vaulting will try anything you suggest and experiment on his own. As soon as the boy has begun to vault a little, even if the height is only 6 feet, begin instructing him in the fundamentals—"dry run" drills on hand sliding, turning around the pole. A hanging rope can be invaluable here. Teach only one fundamental at a time, otherwise the boy will become so confused that he will learn nothing. Always stress mechanics, whether the boy is a beginner or expert.

**Harshbarger:** (1) From a standing position, have him stick the pole into the vaulting box using the proper hand shift. (2) Teach him to carry the pole, stick it in the box, and ride the

## ABOUT THE AUTHOR AND HIS BOARD OF EXPERTS

**T**his is the first of a series of two pole vaulting articles by the brilliant young track and field analyst, Richard I. Miller. A former Big Six pole vaulting champion himself, Dick is currently an instructor in the physical education department at the U. of Illinois. He has written many superb technical track articles during the past six years and his recently published text, *Fundamentals of Track and Field Athletics*, has been enthusiastically acclaimed by coaches from coast to coast. Five renowned pole vaulting authorities helped Mr. Miller in the preparation of this first article, and he pays respectful acknowledgment to:

**Richard V. Ganslen,** 1939 NCAA pole vaulting champion, generally recognized as the world's foremost authority on the event, currently assistant professor in physiology at the U. of Arkansas.

**Donald Harshbarger,** the very successful and experienced pole vaulting coach at Oak Park-River Forest H. S., Oak Park, Ill.

**A. Richmond "Boo" Morcom,** National AAU pole vaulting champion in 1947-48, member of the 1948 Olympic Team, now assistant track coach at the U. of Pennsylvania.

**W. Harold "Skip" O'Connor,** eminently successful track and field coach at Concord (Mass.) H. S.

**William E. Zaguta,** track and field coach of Jordan H. S., Los Angeles, one of the nation's foremost schoolboy track powerhouses.

pole through into the pit. (3) Vault over low bar, placed far out beyond the box. Never allow him to go over with his back down. (4) Body must be kept divided on the pole at all times. (5) From here on, it's raise the grip—get feet higher—have body perpendicular to ground—get pole straight up—takeoff and pole plant must be perfect. Pole must be planted a little ahead of take-off.

**Morcom:** (1) Show grip on pole. (2) Start him 5-8 steps from the take-off. (3) Let him swing over any low height. (4) Gradually move his run back and raise his hand grip until he can make use of the run and swing on the pole. Insist that he slide his lower hand up to meet his upper one. Be sure he learns the fundamental techniques before going higher. Let him try higher height occasionally to insure interest and a challenge.

**O'Connor:** (1) Check his possibilities—proficiency in rope climb, reaction time, hand grip strength, speed, and coordination. (2) After determining his possibilities, show him how to place the pole in the take-off slot and let him vault with no bar and with only a couple steps approach. (3) Teach him the correct pole carry for his run. (4) Let him run through from a rather short mark, perhaps 60 feet, placing the pole and just running into the pit. (5) Let him vault from a run with no bar to clear. (6) Only then begin to work with marks and lengthen his run.

**Zaguta:** (1) Explain how the pole is carried. (2) Have him practice running with the pole. (3) Explain the position at the take-off. (4) Have him practice taking-off without a crossbar, emphasizing the use of the pendulum swing of the body. (5) Practice on ropes, pull-ups, and kicking feet up high. (6) Practice going over the bar at low height.

One final point: Don't overcoach the beginner. The complexity of the event makes this very easy. Too many things shouldn't be explained at once. The finer points are added as progress permits. Pole vaulting should be fun, and interest is essential for improvement.

Next, let us turn to a few of the points that were mentioned in the above statements—grip on the pole, pole carry, approach run—and discuss them in some detail. The discussion of these points assumes that the novice vaulter is now ready for the complete vault using the full runway.

**Grip-on-the-pole.** In no case should the top hand be moved once its proper place is determined. The bottom hand does all the moving. The beginner should place the hands about 2-3 feet apart, with the palms facing the ground. The front hand is directly on top of the pole, while the back hand is slightly off-center toward the vaulter's near-side. During the approach run, the pole should be held loosely in both hands.

**Pole carry.** Most top-notch vaulters favor the medium-low pole carry which is conducive to greater speed since it pulls the body into a better sprinting angle. The medium-low pole carry is also conducive to a surer pole plant because the tip of the pole is close to the take-off box. In this carry, the tip of the pole is approximately at eye level. Most vaulters don't spend enough time running with the pole. The pole carry should feel natural and easy.

**Approach Run.** On the approach run, most vaulters carry the pole so that it points at the take-off box or a few degrees to the left. This is the recommended method, and differs from that used by a few vaulters—Don Laz in particular. Don carries the pole at a considerable cross-the-body angle or, to put it another way, the pole points





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far to the left of the vaulting box. This position may allow a very slight increase in speed, since the body is in a more natural sprinting position (shoulders are straightaway). But it requires a well-timed pole swing to the right so the pole will be in proper position for the thrust.

The approach run must be relaxed, free from tension, with no "loose ends"—that is, the arms or shoulders shouldn't roll excessively. The run must be fast and smooth. The optimum speed (seven-eighths of maximum) should be attained three to four strides from the take-off. This speed is held. No further increase is attempted. Rather, the attention focuses completely upon the most important task at hand—the take-off.

The approach run should bring the vaulter to the take-off with confidence and speed. To do this, a reliable set of checkmarks must be established. Since space prohibits any detailed discussion of this (the matter is discussed in detail in many books and articles), I'd like to turn to expert opinion on this question:

**"What are the most important things to stress in coaching the high school vaulter?"**

Ganslen: Body conditioning being presumed, I'd emphasize the following in order: (1) A smooth and fast hand shift. (2) Learn to ride or swing on the pole without getting ahead of it. (3) A very fast turn so the right shoulder is toward the crossbar when leaving the pole. (4) Active kicking up of the right leg in the pull and turn to help thrust the hips above the bar. (5) Pronounced rocking back on the pole during the up-swing to keep the body weight as near the pole as possible. (6) Little or no emphasis on the push-up or release, since if the preliminary movements are smooth and vigorous, the body will fly away from the pole without active pushing. (7) If the take-off has been mastered, try stressing the springing take-off and a hard forward-upward thrust of the knee. (8) Teach the vaulter to try to go up before the bar not up at the bar. Don't let the vaulter throw his feet out in the turn because this will kill the pole speed.

Harshbarger: If I gave you two sticks and told you to put one across the end of the other and lift it, you would keep half of the stick on each end. This is the secret of vaulting. Never have the body all on one side of the pole until you leave it.

Morcom: Fundamentals: (1) Controlled speed on approach run. (2) Take-off near as possible under up-raised hands. (3) Keep bar two feet behind the take-off box. (4) Swing legs and hips up before pull. (5) Cross the bar on stomach, not side or back. (6) Push down on pole to raise hips and shoulders. (7) Release pole immediately after push.

O'Connor: (1) Stress, first, correct placement of the pole and take-off foot. (2) Stress dependence upon the pole. Make the boy stay with the pole until

it carries him as high as it can. (3) Stress position of the pole at the take-off to correct early the tendency to throw the body away from the pole when it is being struck on the way up. (4) Work on rhythmic run with the pole in good position for either the underhand or overhand thrust into the box.

Zaguta: (1) Take-off; position of body and arms, take-off mark. (2) Use of speed and body swing. (3) Pull-up and hand stand on the pole.

In my opinion, the take-off is the most important single phase of the vault. It is the basic foundation which determines the worth of the superstructure. If the take-off is too close, too far, or off-balance, this fault is rapidly amplified and most generally results in a poor vault. (Details of the take-off will be covered in next month's continuation of this article.)

Most high school vaulters unconsciously ignore the ease and success of a good swing for the grunt and groan of "muscle" vaulting. The momentum of the body, if permitted, will add significantly to the vaulter's success. The full force of the pull-up should be delayed until the body is moving upward and outward. If the pull-up (which is really a diagonal pull-up) is introduced at this time, its force will complement the upward momentum created by the approach run and take-off. In contrast, a strong emphasis on the pull-up is likely to handicap the vaulter, since logically a vigorous pull-up throughout the swing-up will aid the effort.

The pull-up is important, but no more so than the swing-up. To develop a good swing, set the standards 2-3 feet farther from the box than usual, thereby requiring the vaulter to use a longer swing-up. A freely swinging rope is also an excellent means for developing swing.

Success is a state of the mind. The coach cannot move mountains, but more often than not his encouragement and confidence in his players' abilities is highly contagious. I believe in setting high goals for pole vaulters, and I prefer failure to achieve excellence to the successful pursuit of mediocrity. The last two verses of Edgar Guest's poem, *It Couldn't Be Done*, express some thoughts worthy of ponderance:

*Somebody said that it couldn't be done,*

*But he with a chuckle replied  
That "maybe it couldn't," but he  
would be the one*

*Who wouldn't say so till he'd tried.*

*So he buckled right in with the trace  
of a grin*

*On his face. If he worried he hid it.  
He started to sing as he tackled the  
thing*

*That couldn't be done, and he did it.*

**"What is your philosophy on the training of pole vaulters?"**

Ganslen: Above all, a boy must

(Continued on page 36)



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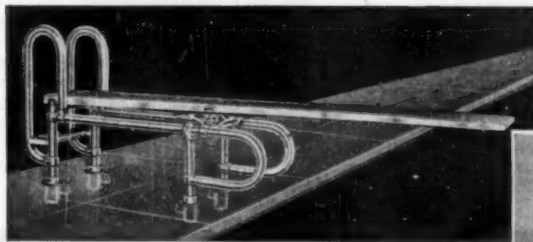
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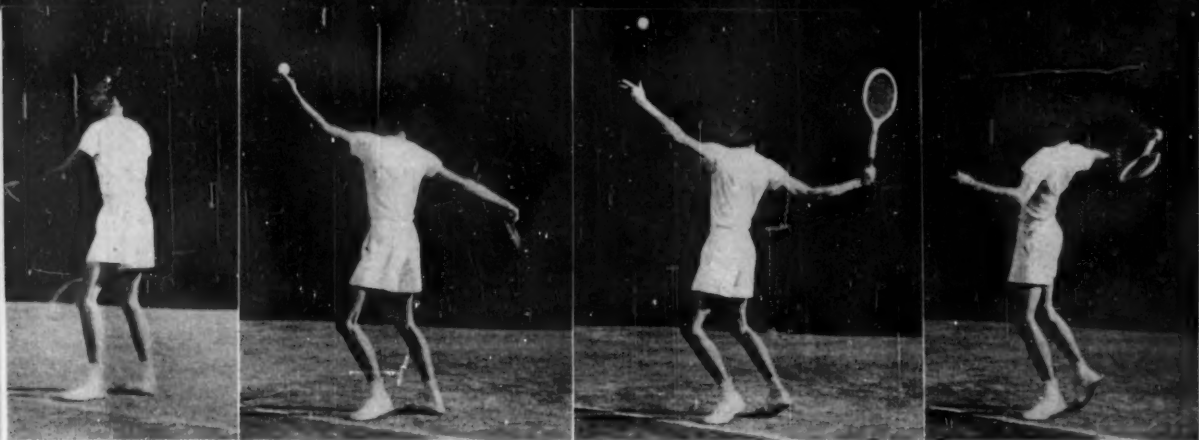
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## Flexibility

in

## Tennis

## Instruction

By JIM LEIGHTON, Jr.  
Coach, Presbyterian College

**M**ANY tennis coaches believe that the game could be improved by more standardization in teaching, and advocate the type of uniformity achieved by the golf pros.

What they overlook is that there's more room for variation in tennis. A study of any foursome at the P.G.A. and a visit to the Nationals at Forest Hills would prove this point.

Actually, there are so many ways to hit a tennis ball that flexibility, not standardization, should be the cry. Tennis pupils aren't cut from the same cloth. Physique, muscular patterns, and temperaments vary with the individual, and it would be poor pedagogy to teach everybody the same type of stroke.

Another point to remember is that individuals respond differently to various instructional methods. A method that might confuse some pupils might set others on the road to sound stroking.

It's logical to assume that the coach or professional who knows all the well-known methods of instruction and all the styles of stroking is the teacher who can do the most for the greatest number of players. One good pupil with one definite

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The toss, back swing, forward swing, and follow through are graphically demonstrated by the former ranking player. It's interesting to note that the knees flex on the back swing and straighten out at contact, imparting a slight upward spring.

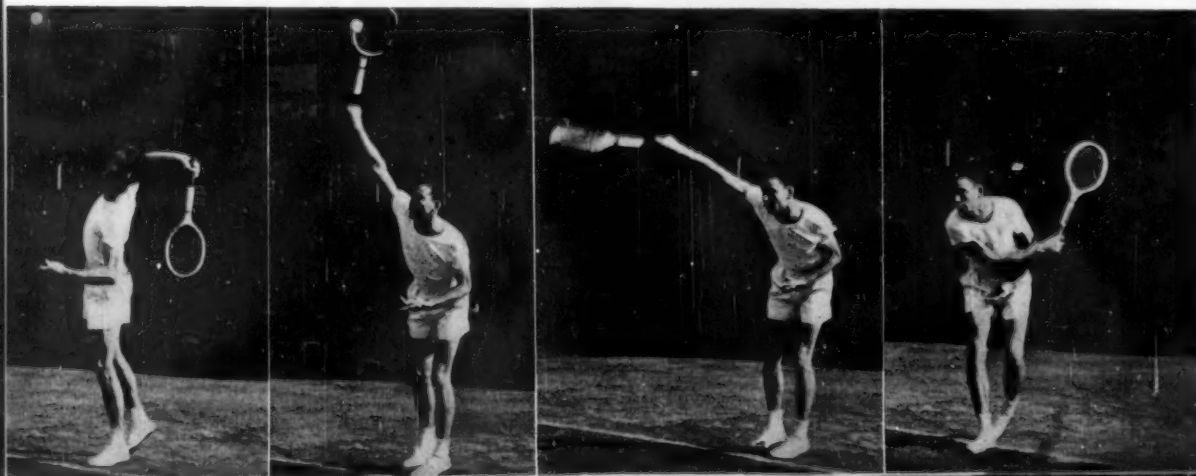
style isn't necessarily a sign of a good instructor. Several pupils with a variety of styles indicate genuine teaching skill.

The ideal instructor is a fellow who's toured the circuit (an outstanding player himself), who's carefully analyzed and compared the various ways in which other outstanding players hit the ball, and has the instinct, patience, etc., to teach.

Since few tennis teachers have had the opportunity to play the circuit, they must compensate in other ways. In this article, we're going to present some of the pitfalls confronting the average instructor and to suggest ways to overcome them.

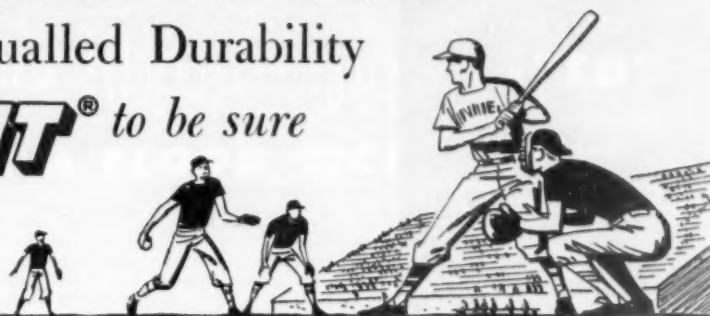
Let's check some of the pitfalls first. There are five great dangers in teaching the strokes:

1. Latching on to one method of instruction.





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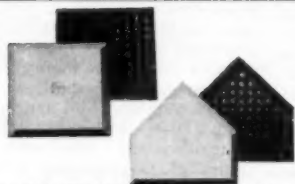
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4. Failing to use the proper expressions in putting across a particular part of a stroke.

5. Teaching the stroke exactly as you, the instructor, make it (subjective instruction).

Let's analyze these pitfalls point by point.

**ONE INSTRUCTIONAL METHOD**

Let's consider the four general teaching methods, each of which is an essential tool for every instructor yet any one of which could be disastrous if used exclusively to teach pupil after pupil:

(1) The swing - the - club - head theory, (2) the detailed technical method of teaching, (3) the stroke taught as a whole, (4) the stroke taught in parts.

You'll probably hear the golf pro talk more about swinging the club head than you will the tennis teacher. There's a whole school of them in the golf business, and there's much to say for it since in the final analysis it takes a swing to get consistent distance and accuracy.

That's what it takes in tennis, too, to get pace and accuracy. Watch Cary Middlecoff, Sam Snead, Jack Kramer, or Bobby Riggs and you'll be conscious of only one thing—a club head or racket head as the case may be. They know the final answer—distance in golf and pace in tennis—is in the "swinging."

If this is true then what's wrong with a method of instruction that involves repeated entreaties to swing the club head? Simply because it's often used to the exclusion of all others.

The real danger lies in never mentioning technicalities of any kind. "Swing the racket head" is often the only nugget offered by the rabid disciple of this method. If the pupil's elbow rides up over the shot on the forehand, the instructor admonishes, "Swing the racket head!" as a corrective. If the wrist is working too much on the backhand, again it's "Swing the racket head!"

It's our belief that the pupil must be shown his technical errors before he can swing the racket head. At least he'll get to the swinging point sooner once he understands and corrects his technical difficulties.

So, while "Swing the racket head" is an important part of the instruction, it's by no means the only part.

The opposite extreme is over-technical instruction, the kind that makes the pupil conscious of too many parts of his body at one time.

**THIS** is the first of a series of articles by Jim Leighton, Jr., the famous tennis coach of Presbyterian College (Clinton, S. C.). An astute teacher, much in demand, he serves as a tennis pro during the summer, and also is college editor of *International Tennis News*.

"Keep the wrist stiff," "Turn the shoulders more," "Pivot the hips," etc. All these technical warnings are necessary, depending on the pupil's faults, but too often they're fired one after the other, leaving the pupil confused.

One technical difficulty at a time is best. Never use more than two. And with some pupils, it's wiser to lean more toward the swing-the-racket theory.

As for teaching strokes as a whole or in parts, it's again a matter of individual differences. A person with considerable natural ability can be taught more with the former method, whereas an "unnatural" may have to be told again and again how far to go back on the back swing, what to do at the point of hit, etc.

Most pupils who come to you with a faulty forehand or backhand should be taught by the latter method.

**TEACHING ONE STYLE**

Let's take the backhand, for example. How many times have you heard that the backhand is an open face shot all the way? Actually, this is just one way—not the *only* way—to hit a backhand. Plenty of good backhands cover the ball.

Some pupils will hit one way naturally; others will automatically do it the other way. "Do it what comes naturally" is important here. The instructor should know the mechanics of all the various backhand styles, and fit the pupil accordingly.

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Teaching shouldn't be based on the current champion's style of play. What's sauce for the Tilden or Kramer may be poison for the 16-year-old high school sophomore. The teaching should be predicated

(Concluded on page 50)

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**CRAMERS OF GARDNER, KANSAS**

## Pole Vaulting

(Continued from page 28)

want to be a vaulter more than anything else. It involves great sacrifices in time, gym work in the fall, hard running, and a restricted living schedule—all of which provide little pleasure for the potential vaulter, since they seem so remote from the thing he wants to do. As in golf and tennis, success comes very slowly, and it may take 10-15 years to reach one's peak. An intelligent boy can become a good vaulter, but a stubborn boy who persists in doing something the coach tells him is wrong can look forward to a dim future. A vaulter's progress parallels his knowledge and appreciation of the skill and his willingness to spend long off-season sessions in conditioning activities.

**Harshbarger:** One must stress form all the time. Fight the height craze. If a freshman can make 8 feet at the end of the year, he has a good chance of vaulting 12 his senior year. Once in a while the exception will come along and you will have a good one.

**Morcom:** Any healthy average athlete can do 13 feet (in college) with maximum interest and practice. Pole vaulting requires a perfect blending of forces rather than emphasis on one or two parts of the vault.

**O'Connor:** My philosophy is to start them early and bring 'em along slowly. If I could, I would be starting them in about grade 6.

**Zaguta:** (1) Before the season the vaulter should work out with the ropes to develop shoulder girdle strength. (2) He should practice getting his step and maintaining a constant stride at all times. Lots of running to develop speed and stamina. (3) Once in condition he needs very little practice for height. Form should be stressed.

To the spectator, the pole vault is the most spectacular event on the program. To the coach, it is a skill and a "mind-set." To the well-trained and experienced vaulter, it's an art with real feeling. Few understand the motherly tenderness that vaulters bestow upon their vaulting poles. In the following lines I have tried to capture some of the intimate feelings that most vaulters experience at one time or another.

### The Last Try

I adjust the standards for this final try. Grimly determined—this one must be good, for victory is its prize. "Careful! Don't move the standards out too far," speaks the conscience of experience. "The hour is late and strength is on the wane. Move the standards closer. That's it!—this will do it if anything will!" A warm surge of confidence sweeps over my body and soul, and for a brief moment I am supremely confident of passing over the clouds.

I raise the pole into position to measure the handgrip. The glow of

confidence that was mine a moment ago fades into the shadow of reality as problems of handgrip step forth. "Where shall I grip?" The conscience of experience ponders again: "On the last try a jerk at the take-off resulted from too high a grip, but a lower grip would necessitate getting away from the pole quicker." The ghosts of past successes and failures decide: "Keep the same grip, run faster, and spring harder at the take-off."

All is set. I take one final look, then start walking away from the standards toward the end of the runway. A thousand thoughts struggle to shake the hand of consciousness: "I must walk back on the left side of the runway." (Superstition, what delightful ignorance!) "Is the crowd watching me?" (An inconspicuous glance confirms ego's curiosity.) "I will be champion if only I can just get over the bar!" I can almost hear the plaudits ringing in my ears and see the fuss being made over me—the champion—when a sudden cold sweat snuffs out the ramblings of phantasy, and I suddenly feel lost in despair. "What if I should miss?" A golden opportunity will slip by never again to extend its beckoning hand.

I am at the end of the runway, and the ramblings of imagination take quick flight before the final realization—"This is it, it's now or never!" I take a couple of deep breaths to relax the body and mind, do a few last second toe touches and arm swings. My body feels tuned for what it must do. Now the mind covers events that will take place in a few seconds: "Start with the left foot—hit each checkmark carefully—make sure the steps feel right—make sure the pole slant is solid—drive hard off the take-off foot—swing fully—roll back on the pole—pull hard—turn quickly—get the feet high—have no pause between pull-up and push-off—and get away from the pole fast." The voice of determination adds a final word: "This is your moment, you can do it! Let's Go!"

The start of the approach run, the checkmarks, and the gradually increasing speed draw little conscious thought, for the mind is focused elsewhere: "The take-off must be perfect, and I must pull harder than ever before." The tip of the pole banks against the back of the vaulting box as the lower hand is shifted to the upper. The take-off, swing, pull-up are a blur of consciousness. Only for a brief instant as I pass over the cross-bar is consciousness able to disentangle itself. "Get your arms away quickly, you're over!" And I was.

The fall to the pit is accompanied by incomplete acceptance of success. "Maybe the bar will fall off after all." As I collapse into the pit an upward glance disproves my fears, for the bar remains aloof with motionless dignity. At this moment, the sincere and all-encompassing flush of success abounds from my heart and soul. "I have won! Victory is mine! I have succeeded!" I leave the pit and shake the hands of my opponents—and I am glad.

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# Baseball Practice Drills Indoors

(Continued from page 7)

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4. **Safety problem.** Everyone must be made conscious of the dangers involved in practicing baseball in such confined quarters. The coach must maintain very strict discipline throughout the entire indoor practice.

As previously mentioned, the first week of practice might be limited to pitchers and catchers. Boys should begin throwing easily and stand fairly close to their targets—perhaps as close as 30 feet.

As the week progresses, the boys can gradually throw harder over the full distance. They should always throw to a target and always be careful to warm up thoroughly before throwing hard.

The first week also offers the coach an excellent opportunity to teach his pitchers proper stance, proper throwing form, and the proper way to check runners on base. The coach can also spend some time teaching his catchers the fundamentals.

At the beginning of the second week, the coach can divide the entire team into three groups of about eight each, labeled Group A, Group B, and Group C. Then this schedule might be followed daily until the team can get outside:

1. Everyone warm up by throwing easily for 15 or 20 minutes.
2. After the warm up period, Group A starts bunting practice, Group B starts hitting practice, and Group C starts a pepper drill. (See illustration.)
3. Sprint around the gym several times at the conclusion of practice.

At Wayland, we lay out our gym as shown in the accompanying chart. The first thing we do is put in stronger light bulbs. This is necessary to increase the efficiency of the drills and to promote safety. We then break up our squad into three groups.

Group A, consisting of eight boys, practices bunting.

No. 1 is a pitcher who has previously warmed up. (It helps if a pitching rubber can be secured to the gym floor.) The boy throws at about three-quarter speed.

No. 2 is the catcher in full catching equipment.

No. 3 is the bunter.

Nos. 4 and 5 are the fielders.

Nos. 6, 7, and 8 are waiting their turn to bunt.

The coach will probably spend

most of his time with this group. Bunting is said to be the most neglected skill in high school baseball. It also pays to remember that a good high school bunter usually develops into a good all-around hitter.

Group B, consisting of eight boys, works at the batting tee.

W indicates the batting tee.

X indicates several mats that are attached to the wall.

No. 9 is the batter.

Nos. 10, 11 and 12 are fielders.

Nos. 13, 14, 15, and 16 are boys waiting their turn to bat.

The batting tee can be of little help unless the boys are made to realize that its purpose is to develop a smooth, even swing. Most boys, unless properly instructed, will merely try to see how hard they can hit the ball.

Group C, comprising six boys, engage in a pepper drill. (Two boys from this group, Nos. 23 and 24, are the pitcher and catcher warming up for bunting practice.)

No. 17 is the batter.

Nos. 18, 19, 20, 21, and 22 are the fielders.

This drill helps develop dexterity and alertness, and stresses the importance of keeping the eye on the ball.

After about 20 minutes or until everyone in Group A has had the opportunity to bunt several pitches, Group A shifts to the batting tee, Group B moves to the pepper drill (with their pitcher and catcher warming up for bunting practice), and Group C goes to bunting practice.

The final shift is made about 15 or 20 minutes later. In this way a total practice session usually lasts about an hour and a half with everyone busy most of the time. Some coaches then like to end practice by having the boys sprint several times around the gym.

A blackboard session might also be scheduled once or twice a week. At these skull practices, signals can be decided upon (and used in practice), and pick-off plays and other of the so-called finer points can be discussed and demonstrated. Many coaches try to cover too many things at these sessions. Better results can be gained by stressing just one or two points at each meeting.

It is believed that the following skills can be acquired during this early indoor baseball practice:



1. Improvement in the general conditioning of the boys, especially in helping prepare the throwing arms.

2. Develops proper and accurate bunting methods.

3. Develops level and natural swinging of the bat.

4. Gives the pitchers an opportunity to learn the fundamentals of pitching.

5. Develops accurate throwing. The habit and skill of throwing a ball accurately can be formed if the coach will insist that everyone (not just the pitchers) always throw at a target.

6. Develops quicker reflexes.

7. Trains the boys to keep their eyes on the ball.

8. Develops the baseball attitude. It helps the boys start thinking about baseball.

9. Develops individual confidence.

10. Keeps at least eighteen boys busy learning worthwhile baseball skills.

## COLLEGE FOOTBALL RULES CHANGES

**A**FTER a short, gaudy, and controversial life, two-platoon football died suddenly last month when the NCAA rules committee severed its main artery—the free substitution rule which enabled a coach to switch entire teams every time the ball changed hands.

From now on, players removed during the first and third periods won't be able to return to action in those periods.

Players withdrawn before the final four minutes of the second and fourth periods will be permitted to return during those last four minutes.

In short, the game is being taken away from the specialist and returned to the versatile two-way player, who can play both offense and defense.

Five other changes were also ratified by the college legislators, including the banning of "sucker shifts" and a radical alteration of the pass interference penalty.

1. The use of a shift to simulate a play or the beginning of one will cost the offending team five yards.

2. The penalty for defensive pass interference will now be only enough yardage to give the passing team a first down. Previously, it was completion at the spot of foul.

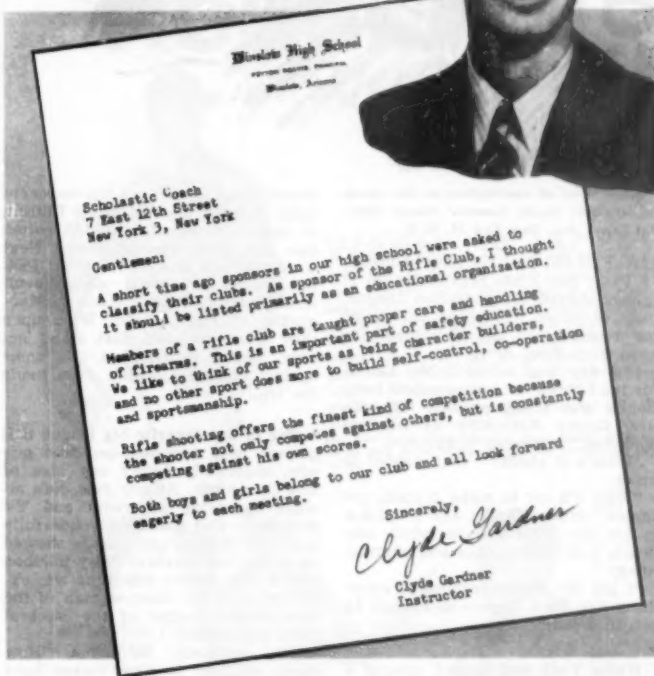
3. A punt receiver signalling a fair catch will have to do so far enough in advance to prevent the defense from tackling him. The time element will be left to the officials.

4. All officials—not just the referee—will be allowed to use whistles.

5. Officials will be instructed to strictly enforce the "piling on" rule.

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# COACHES' CORNER



Please send all contributions to this column to Scholastic Coach, Coaches' Corner Dept., 351 Fourth Ave., New York 10, N. Y.

**HALF-MAN**, half-catcher, Lawrence Peter Berra has provided a lot of laughs around the American League, most of which have been chronicled for posterity in Joe Trimble's fine biography, *Yogi Berra*.

One day Yogi asked Bobby Brown for the title of the huge medical tome Bobby was toting around. "Oh, it's just Boyd's *Pathology of Internal Medicine*," answered Bobby.

"What's it about?" Yogi wanted to know.

"Well, I'll try to make it plain and simple," replied Bobby with a twinkle in his eye. "It's a book which embraces both therapeutics and pharmacology."

"I get it," Berra enthused, "something like Buck Rogers uses when he gets in a jam!"

When Yogi first passed around a portrait of his fiancée, the beautiful Carmen Short, the sportswriters were astonished. "You really mean a doll like that is going to marry a mug like you?" one of them kidded.

"I guess so," Yogi replied. "Of course, I ain't sure because all our dates have been at night. She ain't seen me in the daytime yet!"

A newspaper story puzzled Yogi one evening. He approached a sports-writing pal and asked, "What does it mean when you are a knave?" The scribe told him that a knave is a black-hearted scoundrel, a low character. "Why do you ask?"

"Here's a guy what says I'm the biggest one in baseball," Yogi snapped, pushing the paper furiously at the writer.

The latter took the paper and read, "Yogi Berra is the most naive player in the majors."

The Detroit U. grid squad got a

chuckle out of Tulsa's all-opponent team. It listed Lou Wasko, of Detroit, at center—though Lou hadn't gotten into the game against them! Next week the boot was on the other foot. In issuing its annual all-opponent team, Detroit put Nick Galla, of Marquette, at right guard. Whereupon they were informed that Galla not only hadn't gotten into the game against them but hadn't even made the trip!

One of our favorite big league ball players is a dese-dem-and-dose guy who apparently hasn't any idea of how he sounds. At any rate, he's always appearing on radio and TV programs—and sounding wonderfully ludicrous. Being a nice guy, he showed up at the big Cerebral Palsy telethon earlier this winter, where he was exhibited with the chair-woman of the New Jersey chapter of the cerebral palsy association.

Very seriously, he asked, "How many children in New Jersey have cerebral palsy?"

The lady spoke at some length, concluding with the actual figure—we believe it was around 17,000. "17,000 children in New Jersey have cerebral palsy." The ball player nodded profoundly, "Very good," he said.

Donie Bush, the former manager of the Minneapolis Millers, took every defeat to heart. Once, when his team was in the middle of a losing streak, he walked into his favorite barbershop, where he received an effusive welcome from his barber, who then asked, "How will you have your hair cut, Mr. Bush?"

"In profound silence, please," snapped Donie.

With the Dodgers trailing in the sixth, Wayne Belardi was sent up to pinch hit for the pitcher. He took the first pitch for a strike. Ditto the second pitch. This was too much for a kid sitting along the first base line.

Cupping his hands to his mouth, he hollered, "Swing, man, swing. Nobody ever looked one out of the park!"

When Dr. Bobby Brown reported to the Yankee Stadium fresh from his internship, he was wildly greeted by manager Casey Stengel. "Am I glad to see you!" shouted Stengel. "You're just the fellow I've been looking for!" Brown was dumfounded. He knew that Billy Johnson was hitting over .300 and that a rookie named Gil McDougald was scooping up everything hit within a mile of the bag.

"Yep," continued Stengel, "I couldn't wait until you got here. Tell me, do you know any quick way to get rid of a kidney stone?"

You can't make Lacy L. Smith, football coach at Aracoma H. S., Logan, W. Va., sore by telling him to go fly a kite. That's exactly what he did last season, and it made him a happy man. Here's the way he tells it:

"In 1951, when we were using both the T and the single wing, one of our closest rivals and the best team in the state, Garnet H. S., of Charleston, knocked us off, 32-7. In 1952 we developed a new system called the 'Kite Formation' and, despite rather poor material, racked up Garnet, 51-0, in their annual homecoming game. The local papers couldn't believe the score and called the field twice to make sure that it wasn't Garnet which won 51-0."

Upon being asked for a brief description of his Kite Formation, the Aracoma coach wrote: "The Kite is designed for a wide-open game. It features a balanced line with both ends split from 8 to 10 yards. The quarterback plays in the regular T slot behind the quarter, the halfbacks line up 3½ yards directly behind the tackles, while the tailback plays from 8 to 10 yards back of the quarter—in position to kick, pass, or run at all times."

The Giants and the White Sox once played an exhibition game in London. King George V sat in a box with John McGraw serving as a personal commentator. The Giant manager made every effort to be informative. Finally a White Sox player laid down a perfect bunt. "That, your majesty," explained McGraw, "is a sacrifice bunt. It is called that because the batter sacrificed himself for the other man, permitting the latter to advance from first to second base."

The king pondered this for a moment. Finally he shook his head approvingly, "Rawther sporting of the gentleman, eh, wot?"

When Dizzy Dean moved to Dallas several years ago, he arranged for an unlisted telephone number. Soon afterward a scribe ran into Dizzy down town and chatted for some time. As they parted company, Dean said, "Give me a buzz some time."

"I've tried to," answered the writer, "but you've got an unlisted number."

"Oh, no," replied Diz, "not any more."

"How come?" asked the scribe.  
 "Why, I nearly went nuts," moaned Dean. "Nobody ever called me up!"

**Frankie Albert**, the retired 49er, was the speaker at a father-and-son dinner. After his speech, he answered all the questions thrown at him by the kids. One boy kept raising his hand until he finally caught Frankie's eye. "And what's your question, sonny?" asked Albert.

"What's next on the program?" the kid said.

## Distance Running

(Continued from page 18)

maintain that it has a most relaxing effect and that it absolutely eliminates the possibility of sore or cramped muscles or shin splints. One Scandinavian after another told me that he couldn't understand why American athletes didn't take more hot baths.

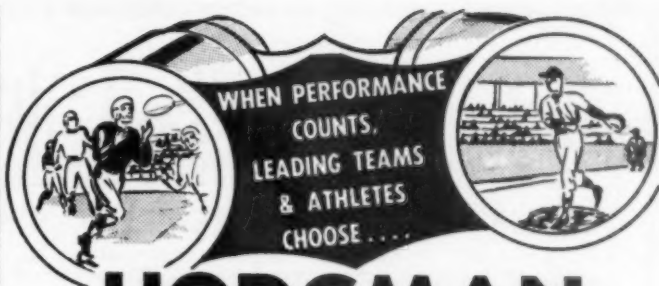
In addition to the hot bath after the daily workout, the Finnish runner will take a "sauna"—or steam bath—once a week. After undergoing the "sauna" myself while in Helsinki, I can easily see why Finland produces such distance aces. If you're able to stand up after the rigors of this modified Dante's Inferno, you could easily run 26 miles over broken beer bottles and think nothing of it!

Seriously though, there may be a good of merit in this idea. It seems to do wonders for the Scandinavians—and after all they do beat us pretty consistently. Pulled muscles, shin splints, and like ailments are almost unheard of. So perhaps we might give it a try.

Finally, "fartlek" should form the basis for our long distance training methods. Much has been written about it and there's no need to go into detail here.\* Practically all the Europeans train that way, and more and more of our own distance and middle-distance men are following their example. It is, it seems to me, the most sensible and logical kind of training, combining as it does development of speed and stamina at the same time.

Our distance running situation is undoubtedly looking up. As physical specimens, many of our runners have it all over the Europeans. Ashenfelter has shown us what a mature, superbly and intelligently conditioned American athlete can do against the toughest competition ever assembled. I believe that others will follow in his footsteps.

\*Scholastic Coach has published several excellent articles on fartlek, namely: "Speed-Play Distance Training" (Feb. 1950) and "Attitude and Fatigue in Distance Running" (Mar. 1950), both by Ken Doherty; "Fartlek for American Distance Runners" (Mar. 1952) by Dick Lacey; and "American Vs. European Distance Training Methods" (Feb. 1951) by Don Canham.



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Lee Hermens (Green Bay West) Wisc.	180	Frosty Ferzacca
Arnold Johnson (Brookings) S. D.	147	Harold White
Aubrey Lewis (Montclair) N. J.	190	Clary Anderson
Wes Nelson (Everett) Wash.	179	Jim Ennis
Harmer Scott (Sheridan) Wyo.	175	Rudy Rahrdans
Carl Smith (Washington Court House) Ohio	185	Carl Rollins
Abe Woodson (Austin) Chicago, Ill.	190	Fred Jacoby
	175	Bill Heiland

## FULLBACKS

Milton Campbell (Plainfield) N. J.	215	Abe Smith
Tom Davis (Fair Park) Shreveport, La.	204	Harmer Prendergast
Bill Edelman (Mt. Diablo) Concord, Cal.	185	Red Franz
Dave Kaiser (Alpena) Mich.	200	Bob Devaney
Chuck McAninch (Everett) Wash.	185	Jim Ennis
Charles McCue (Lawrence) Kans.	178	Allan Woolard
Jim Pell (Yuma) Ariz.	195	Jim Moore
Jim Welch (Lubbock) Texas	185	C. R. Pattison



# 1952 All-American H.S. Football Squad

**W**ASN'T it Jim Tatum who semi-jocularly remarked that a modern football team must have 77 men—three deep offensively and defensively plus some subs? Well, here's that 77-man dream club—in the shape of *Scholastic Coach's* second annual All-American High School Football Squad.

Culled after an extensive nationwide survey, these players represent the cream of a huge crop of brilliant players harvested for us by experts all over the country.

Our selections are presented unpretentiously. We don't claim 100% or even 50% accuracy. Nobody can winnow the 11, 33, 77, or even 100 "Best" players from among the 300,000 boys who play the game.

Our only thought was to pay homage to the outstanding athletes who caught our eye. To the hundreds of equally as deserving boys whose exploits escaped us, we extend our deepest regrets. (A list of players who survived the pruning knife until the very last moment appears in our Honorable Mention roll starting on page 44.)

All in all, our 77 honored athletes represent 36 states. Five states tied for selectee honors, with California, Minnesota, New Jersey, New York, and Pennsylvania each placing four boys on the team. Nine other states—Illinois, Kansas, Michigan, Missouri, Ohio, Oklahoma, Texas, Washington, and Wisconsin—placed three boys apiece.

Individual school honors were gleaned by six schools, each of whom placed two boys on the All-American. They were Massillon, O.; Ada, Okla.; Fair Park of Shreveport, La.; Lawrence, Kans.; Everett, Wash.; and Montclair, N. J.—state champions all.

As last year, the backfield selections are classified under four headings: *Quarterbacks*, T formation men only; *Tailbacks*, single wing players; *Halfbacks*, primarily running, blocking, and defensive backs (including wingbacks); and *Fullbacks*, just that.

Particular mention should be

made of *John Stephens* of Coffeyville, Kans. As a youngster, John sustained a serious injury to his right hand, which badly deformed it. Undaunted, he went out for sports and became a virtually unanimous all-state end. Standing 6-5, he caught 19 passes. But it was his defensive play at tackle that earned him a place on our squad!

Lightest man on the squad at 147 is *Arnold Johnson* of Brookings, S. D. A do-everything artist who set a new eastern S. D. scoring record, his remarkable opportunism and hair-trigger thinking earned Brookings a 14-14 tie in the state championship game against Sioux Falls, Washington.

After scoring the second of his team's tallies, Johnson, realizing that his center's passing was erratic, informed the ref that he wasn't going to touch his knee to the ground while holding for the extra point. Sure enough, the snap was wild. Johnson scrambled back, picked up the ball, and fired a perfect strike for the point!

Want some real size and speed in your backfield? How about *Milt Campbell*, Plainfield, N. J.'s, versatile package of dynamite? As the youngest member of our Olympic track team, Milt finished second in the decathlon.

A cinch to break Mathias's record if he keeps at it, he's also a three-event member of *Scholastic Coach's* All-American H. S. Track Team, a great free-styler on his school's medley relay (swimming) team, and is something of a wrestler. Standing 6-3 and weighing 215, he's going to make some college fantastically happy.

## T QUARTERBACKS

What a passer? Well, we've still got *Doyle Traylor*, the Temple, Tex., whiz who threw for 34 TD's in 1951 and was even better in '52—though he still couldn't get his team past Breckenridge in the state championship.

*Ronnie Knox*, of Santa Monica, threw 27 scoring heaves, four in the CIF titular game against South Passa-

dena. Knox broke a Southern California mark and had an even better record than Sandy Lederman of last year's All-American—and Lederman broke Don Heinrich's freshman passing record at the U. of Washington.

*Bob Cox*, Walla Walla, Wash., is a three-sport all-stater who made our track All-American in the 880 last spring and is the kind of competitor who'd love to get into a pitching duel with Traylor or Knox.

Then there's *Ollie Yates*, player of the year in Mississippi, a terrific split-T operator—and *Dean Loucks*, of White Plains, N. Y., which will challenge any prep team (yes, even Massillon) any year. Loucks, the coach's son, is big, fast, smart, a slick ball-handler and accurate tosser.

And we've still got *Jay O'Neal*, who guided Ada to the Oklahoma state crown—and they play terrific football in the Sooner state.

*Everett*, Wash., places two men in the backfield—*Wes Nelson*, a 179-lb. halfback who's simply a streak, and *Capt. Chuck McAninch*, a spinning fullback who passes and line-backs murderously.

## THE TAILBACKS

For tailbacks we have: *Charles Carter*, a dynamic red-head who led a South Carolina squad to victory over North Carolina in a three-touchdown fourth period drive; *Lou Costanzo* of Dunmore, Pa., first player in a generation to make all-league three years in the outstanding Lackawanna Conference; *Chuck Jasper*, of Duluth, who may be a good bet to make Minnesota fans forget Paul Giel some day; *Tom Kwapich*, best back in Rochester for two years—a very hard driver; *Ken Ploen*, of Clinton, Iowa, whose play against the tough Illinois-Iowa competition along the Mississippi was always sensational—a T-quarterback who switched to halfback this season; and *Jack Simpson*, "best Florida prep back since Rick Casares."

*Sonny Stringer*, from the smallest school listed (Willow Springs, Mo.), was the first unanimous all-stater in the history of the Show Me State. A fair sample of his talent may be gleaned from his performance against Springfield. All he did that day was complete 16 of 18 passes for 353 yards and carry 17 times for 158 yards—to account for 511 of his team's total 535 yards!



And then there's *George Volkert*, of Nashville, scoring king in his part of Tennessee, who's certainly destined for greatness.

#### THE HALFBACKS

Our halfbacks are boys who were primarily running, blocking, and defensive backs. They include: *Lee Hermesen*, outstanding for two years in Wisconsin's tough Fox River Valley loop; *Aubrey Lewis*, a junior from Montclair about whom more will certainly be written next year; *Paul Rotenberry*, two-way all-stater from Roanoke, Va., who was a splendid safety man; *Homer Scott*, 185-pounder who led Sheridan to the Wyoming AA crown; *Carl Smith*, of Washington Court House, Ohio, who scored the improbable total of 294 points against rather good opposition and was a tremendous linebacker; and *Abe Woodson*, who virtually made them forget DeCorrevont at Chicago Austin—state hurdling champ and a great competitor.

#### THE FULLBACKS

The fullbacks are less spectacular but probably more certain of college stardom than any of the other groups. *Tom Davis* led Fair Park to Louisiana's state title with tremendous ground gaining exploits; *Bill Edelman* was Northern California's back of the year according to the *San Francisco Chronicle*; *Dave Kaiser* is a two-year Michigan all-stater from Alpena; *Charles McCue*, of Lawrence, is another two-year all-stater, a safety man who never let the long gain go by; *Jim Pell* was Arizona's man of the year, a bruiser who was wired together like a World War I airplane but always gave his all; *Jim Welch*, a junior at Lubbock, led his team to its second state title in a row.

#### THE ENDS

The year produced a bumper crop of ends—big, rangy boys who could snare passes and spill the interference. *Dan Coyle*, of Birmingham Ramsay, and *Chuck Leimbach*, Fresno Roosevelt, were real slashers, while *Ernie Pitts*, of Aliquippa, Pa., and *Jack Stilwell*, New Trier, Ill., were best noted for their offensive work. *Normie Wright*, Weymouth, Mass., may have been the best schoolboy player in New England.

The other choices distinguished themselves for their two-way play. Our Ohio correspondent reported that *Bob Kheonle*, of Massillon, is already "ready for the pros."

#### THE TACKLES

The tackles are monsters for the most part, with only six of the 15 under 200 lbs. You can tell what we thought of *Jim Gafford*, of Lubbock, to include him though he's only 175.

It's hard to write up all-star tackles. You've got to say the same thing about all of them—rugged, immovable, alert, crushing blockers. All our boys had these qualities. *Clarence Anderson*, of Los Angeles, has run the quarter-mile in 49.7 (at 192 pounds).

It's like having *Ollie Matson* in the line. *Harold Drescher*, of Bemidji, played fullback on offense (a usual thing at the Northern Minnesota school) and was the "works" in his team's mythical state championship drive. *Bob Hobert*, Minneapolis West, has been the leading lineman in his city for two seasons, and *Jim Geiser* is another Massillon "pro prospect." *Keith Ziegenhorn* was top man on Sikeston's eleven, which has the longest victory string working in the country (47 in a row).

#### THE GUARDS

The All-American guards combine fast downfield blocking with rugged defensive work. In the first category particularly are *Jim St. Clair*, of Huntington, W. Va.; *Garvin Stevens*, of Williston, N. D. (lineman of the year up there); *Ronald Wood*, of Rahway, N. J., who actually was considered a better player than Campbell in his county; *Morris Yates*, of Madisonville, Ky., an outstanding player for two years; and big *Jim Yorton*, of Kenosha, who also was a powerful linebacker. *Don Manouf*, first Nevada to make our squad; *Carl Vereen*, of Miami; and *Wayne Bock*, of Argo, Ill., were noted for their reluctance to give ground. *Frank Stanitzek*, of Grand Rapids, is a two-year all-stater who played tackle or guard with equal relish.

#### THE CENTERS

We picked our centers on line-backing and pass-defense only. How would you evaluate an offensive center these days? It's pretty hard to make a bad pass in the T-formation. *Frank Black*, of Lawrence, follows teammate *Bill Nieder*, who was on last year's team and who also put the shot over 60'. Maybe *Black* wasn't *Nieder*'s equal in strength but he's a natural athlete and did the same job.

*Gerald Hastings*, of New York's Cardinal Hayes, was the outstanding lineman in New York City and actually did a good job at T-quarterback when his coach was caught short-handed. *Ev Christmas* drew rave notices all year at Montclair. *Jim Groszklaus* was an offensive tackle at Wisconsin Rapids but was the equal of anyone on pass defense behind the line. *Don Presley*, of Colorado Springs, was more highly thought of than any back in the state by sportswriters—and that's saying something.

*John Lawhon*, St. Joseph Benton, and *Dave Kuhn*, of Louisville Male, were outstanding all season long, while *Jim Berguin*, of Sioux Falls, was tops on one of the best teams in a five state area.

See pages 51 and 53 for a bring-up on many of the stars on last year's All-American High School Football Squad.

### HONORABLE MENTION 48 STATES

**ALABAMA**—Pete Cook, E. Alexandria; Fred Singleton Jr., T. Ramsay; E. G. Taylor, G. Bessemer; Jim Helms, G. Tuscaloosa; Ed Willingham, C. Demopolis; Glen Nunley, Q. Huntsville; Jim Thompson, B. Bessemer; Billy Lumpkin, B. Coffee (Florence); Pat Meagher, B. Auburn.

**ARIZONA**—Jack Stovall, E. St. Mary's (Phoenix); Robert Falls, E. Douglas; Guy Barrickman, T. Tucson; Jim Borden, C. Phoenix Union; Lafayette Winrow, B. Carver (Phoenix); Pat Flood, Q. Tucson; Joel Favara, B. Tucson; Tony Robles, B. Casa Grande.

**ARKANSAS**—Ronald Underwood, E. Little Rock; Woody Smithy, E. Pine Bluff; Dick Hardwick, T. Pine Bluff; Buddy Voegel, T. No. Little Rock; Shannon Montgomery, C. Hot Springs; Bobby Hannon, B. Little Rock; Bob Gatling, B. Camden; Jim Higgason, B. Pine Bluff; Don Christian, B. Searcy.

**CALIFORNIA**—Charles Munn, E. Berkeley; Boyd Carter, E. Santa Monica; Ron Wheatcroft, E. So. Pasadena; Ken Lloyd, T. Piedmont; Gerald Penner, T. Wasco; Pete Nietert, T. Paso Robles; Ken Stockham, T. Redlands; Francis Garzoli, G. Petaluma; John Nisby, G. Stockton; George Cantalough, G. Burlingame; Laird Willott, G. Glendale Hoover; Bob Setram, G. Fremont (L. A.); Ed Mizrahi, C. Dorsey (L. A.); Frank Hall, B. Poly (S. F.); Don Bossert, B. Lodi; Royce Pipkin, B. Shasta; Jasper McGee, B. Berkeley; Gene Peterson, B. Manteca; Buddy Cuen, B. Bakersfield; Cornelius Roberts, B. Oceanside; Glen Goins, B. Redlands; Jon Arnett, B. Manual Arts (L. A.); Tom Berry, B. Los Angeles; Bob Miller, B. Canoga Park.

**COLORADO**—Dave Swerdfefer, E. Boulder; Bruce Wood, T. Rifle; Les Lotz, C. South Denver; Jerry Moore, B. Fort Morgan; Willie Godinez, B. Fort Collins; Ray McMurry, B. Holyoke; Ray Carlsen, B. East Denver; Lewis Kuhre, B. Loveland.

**CONNECTICUT**—Curt Maddock, G. Staples (Westport); John Andrusko, B. Ansonia; Ruby Poklemba, B. Bassick (Bridgeport); Tom Ritchie, B. Hamden; Jim Roach, B. Manchester.

**DELAWARE**—Tom Thomas, E. Seaford; Alvon Sparks, G. Newark; Buck Buiano, B. Salesianum; Jay Young, B. Rehoboth Beach.

**D. C.**—Ralph Hawkins, E. St. John's; Mike Sommer, B. Wilson.

**FLORIDA**—Larry Adams, E. Fletcher (Jacksonville Beach); Lee Corso, B. Miami Jackson; Bill Shields, B. Tampa Plant; Olan Renfro, B. Fort Myers.

**GEORGIA**—Pat Swan, E. Fort Valley; Lucian Tatum, T. Decatur; Robert (Continued on page 46)



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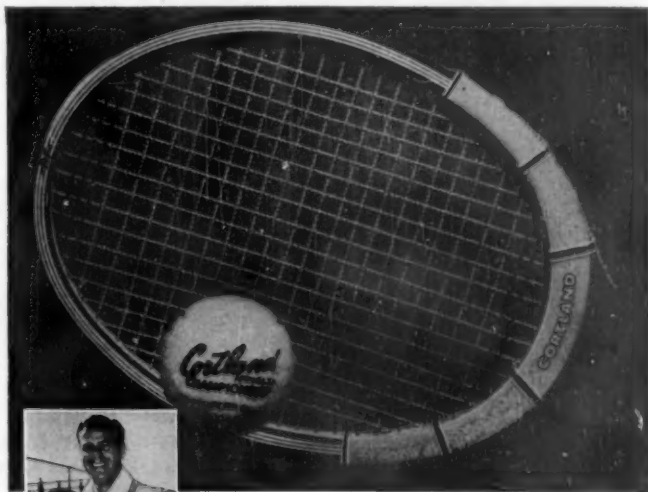
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(Continued on page 51)

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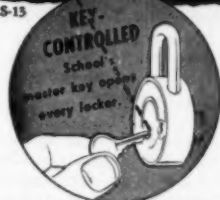
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## Tips for High Jumpers

(Continued from page 8)

his regular run of four or five strides.

Another problem the coach faces in his work with beginners is that of deciding which style to teach the boy who starts as a scissors jumper. The inadvisability of letting him continue with the scissors is quite evident to most coaches. All you have to do is watch the boy's head.

Actually, a boy can jump only as high as he can lift his head on his upward spring. Once his head clears, he can lift, roll, or kick to get the rest of his body over. In the scissors jump, the boy can't lay out. He must sit over the bar momentarily while trying to lift one leg over, then the other. To do this, he must lift his entire upper torso straight up above the bar. Obviously, this wastes a lot of bounce.

For this reason, practically every coach subscribes to some type of roll. Since most of our best jumpers today are using the stomach roll, the majority of high school coaches are teaching this form to their prospects. I doubt the wisdom of this practice. How wise it is to have all our jumpers do the stomach roll, or the Western roll, or some pet variation of either?

Most good football coaches agree that it's a mistake to build a specific type of offense without the material to make it go. We should study the prospective high jumper just as closely before deciding which style to teach him.

For many reasons, I'd like to have all my jumpers do the stomach roll. I'm convinced that in most ways it's the best style extant. But not for every jumper! And not in every way.

For conservation of energy and ease in landing, the straight Western roll has much in its favor. For the ultimate heights, I think the stomach roll with the lift of the trailing leg rather than the kick of it is the answer.

I had a lot of fun and learned a lot in camp last summer teaching about 20 boys of all sizes and ages to high jump. Some I let stay with the scissors jump; some I taught the straight Western; some I taught the stomach roll. Some I had run from the left; others I made run from the right.

With only a field day at the end of the camp season to point for, there was no great urgency in the instruction. All the boys were beginners

and all were willing to try whatever I suggested.

I immediately discovered that every boy had to be taught to decelerate his approach. I found that some boys who could do nothing at all with the stomach roll could grasp the Western roll with ease, and vice versa. I was a little surprised to learn that a couple of the prospects who wanted to approach from the left were much better coming in from the right.

In most cases, the take-off foot that the boys wanted to use was the correct one for them, but I was interested to discover two exceptions. These boys did far better jumping off the right foot even when they wanted to go off the left. One tall boy who got nowhere trying a stomach roll from either side and who then wanted to use a Western roll from the left, won the field day competition with a Western off his right foot.

The whole experiment taught me to be more cautious about concentrating on any one style of jump to the exclusion of all others. From now on, I'm being much more careful in my analysis of beginning high jumpers.

Another point I noticed was that boys who like to scissor from about a 30° angle can be taught to stomach roll far easier than boys who want to approach from the center and jump straight over the bar. The latter type grasps the straight Western roll with its left leg tuck-under much more easily than the stomach roll.

Both at school and at camp I learned, too, that some boys can't master the stomach roll because they can't stand the toss they get from the landing in the pit. They do much better with the Western because they can land on the take-off foot and their hands.

When a boy begins to master form, he becomes very conscious of his run to the take-off. With some of my jumpers I've found it helpful to take actual measurements from the take-off point to his first mark.

Since jumping pits present many different types of approaches, varying from slight inclines to down grades, your jumper can help himself by observing broad-jump procedure in taking actual measurements of his run. Thus, whether at

home or away he can get his correct distance without guessing.

After careful observation last year, I was able to pick out the exact spot of take-off for my senior high jumper when he was at his best. We even went so far as to measure the distance from the bar and the approximate angle of approach to get him into that take-off position consistently.

That helped his confidence and seemed to help his jumping as a whole. During this study, we also discovered that we were trying to get him in too close to the bar on his take-off. With the Western roll, the close take-off is helpful but a tall boy seems to need more space in the stomach roll.

Through close study, we observed that the distance from the bar tended to vary somewhat in indoor and outdoor jumping. The amount of bounce a boy got from the boards contrasted with what he got from the ground, so that we had to move the take-off spot several inches for some jumpers.

Some boys are quite concerned about what to do with the arms when the body is above the bar. If you check the actions of many top-notch jumpers, you'll notice that their arm carry varies tremendously.

My own belief is that the coach shouldn't worry the boy about arm position unless he's grabbing at the bar or hitting it with his arms. Don't make him think about the arm position at all unless there's a real need to do so. Tell him merely to get his arms out of the way in whatever way he can.

Finally, I'm convinced that in using the stomach roll, a boy can add extra inches to his jump by concentrating upon lifting his trailing leg away from the bar instead of kicking it in the manner of an inverted scissors jump.

If he kicks the leg, he must drop his knee to achieve the high kick and at that point the knee most often will hit the bar. A lift, however, takes the leg away, though it does bring the jumper down on his back. If he can take the bump, he'll get a better jump.

### Correction!

IN our review of the film, *Wrestling Fundamentals and Techniques*, on page 47 of the December issue, a hideous typographical error escaped us. The last paragraph stated that the three reels comprising the film may be purchased at a special series price of \$1.50. This obviously was a plot by the printers to bankrupt the producers (Audio-Visual Center of the U. of Michigan). At any rate, the price should have read \$150. We're trading the errant type-setter to the Pirates.



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## Flexibility in Tennis Instruction

(Continued from page 32)

on the most authoritative, scientific knowledge, and adapted to the individual.

### BREADTH OF EXPRESSION

The failure to employ graphic and meaningful expressions is a serious shortcoming. Every part of a tennis stroke can be expressed in many different ways. The important thing is to find the expression which will instantly communicate the idea to the pupil. One expression may leave a pupil blank; the next may ring the bell that sends him on the way.

Take the point of hit (where the racket meets the ball). The action may be described correctly in any of the following ways: Hit through the ball, keep the racket on the ball, swing out on the ball, let the racket follow through in the direction of flight, carry the ball into court, etc.

All of these expressions mean much the same thing, yet they're couched in different ways. Develop as extensive a working vocabulary as possible—for every part of every shot. Your instruction will improve accordingly.

### SUBJECTIVE TEACHING

Subjective teaching (teaching the stroke just the way you do it) is the most serious pitfall of all. In too many instances, pupils look alike—and all look like the instructor. He's taught them all his particular style.

This is invariably the sign of a poor, inexperienced teacher. The instructor who's played and studied the game knows more than his own style and can equip his pupils with the style best adapted to them.

### REMEDIAL MEASURES

These are the pitfalls. Now for some suggestions on how to overcome them.

First of all, a series of lessons from a highly competent professional is a big step forward. You'll learn new approaches to teaching the game and increase your vocabulary of expressions. Incidentally, you'll also learn what it's like to be on the other side of the net. If possible, work with more than one professional.

Next, there are a good many books on the game which will lend invaluable assistance. Bill Tilden, Lloyd Budge, Don Budge, Mary K. Browne, Helen Jacobs, and others

have written detailed analyses about the various ways of hitting a ball. Read several or all of them and watch your teaching scope broaden.

Movies are also invaluable. The USLTA is renting a fine film of Donald Budge, and there are others of Bobby Riggs, Pauline Betz, etc. A coach can increase his teaching ability tremendously by analyzing these films.

Finally, there are tournaments all over the country where good players can be observed and analyzed for stroking details.

Take these suggestions and you'll gain flexibility in your teaching. It pays worthwhile dividends.

## New Book

- **THE RHYTHMIC PROGRAM FOR ELEMENTARY SCHOOLS.** By Grace Fielder. Pp. 244. Illustrated—photos, diagrams, music scores. St. Louis: The C. V. Mosby Co. \$3.50.

DESIGNED for elementary school classroom teachers and supervisors, this text offers an excellent combination of teaching suggestions and material arranged in the order of increasing complexity for maturing children.

The author, who is supervisor of physical education at Fort Wayne, Ind., has organized her material along 12 lines, namely: History of Dancing, Rhythm and Rhythmic Experience, Pattern and Design of Music, Program Content, Selection of Rhythmic Activities, Principles and Methods of Teaching, Accompaniment to Rhythmic Activities Fundamental Rhythms, Creative Rhythms, Singing Games, Folk Dances, and Square Dances.

An accomplished pianist, Miss Fielder offers 122 pages of music scores designed for actual classroom use.

Her analysis of pattern and design of music will be of benefit to all teachers, particularly those without experience in music education, while the combination of record lists, music, dances and their description will prove invaluable to both the physical ed teacher and the classroom instructor who wishes to establish a well-balanced program of rhythmic.

The more important contributions to the teachers will be the timely suggestions of procedure which illumine various chapters but are concentrated in the chapter on principles and methods.

The book is clearly organized, splendidly written, and provides a perfect basis for a broad rhythmic program.



## All-American Squad

(Continued from page 47)

Benham, B. Norview (Norfolk); Ronnie Belton, B. Danville; Jack Collins, B. Jefferson (Richmond); George Riggs, B. Wilson (Portsmouth); Junior Duff, B. Glass (Lynchburg).

WASHINGTON—Warren Green, E. Ballard (Seattle); Howard Harts-horn, T. Longview; Don McCumby, T. Everett; Dick Hammermaster, C. Puyallup; O. L. Mitchell, LB, Franklin (Seattle); Babe Bates, B. Franklin (Seattle); Ben Jacobs, B. Aberdeen; Bob Bourbeau, B. Gonzaga (Spokane).

WEST VIRGINIA—Robert Jennings, E. Grafton; Robert Willis, G. East Bank; Joe Gerencir, C. Charleston; Don Griffith, B. Jackson (Charleston); Carroll Hoard, B. Morgantown; Arthur Sosenko, B. Weirton.

WISCONSIN—Jim Reinke, E. Appleton; John Haita, T. West Allis Central; Tom Pratt, G. Beloit; Phil Erickson, G. West Allis Hale; Dave Strehlow, B. Wausau; Ron LeMieux, B. Green Bay East; Pat Levenhagen, B. West Allis Hale; Chuck Gladney, B. Beloit; Glenn Bestor, B. Fond du Lac.

WYOMING—Willie Jackson, E. Rock Springs; Byron Lindstrom, C. Sheridan; Dick Harkins, B. Worland; Larry Zowada, B. Sheridan.

### A GLANCE AT OUR '51 SQUAD

WHILE our All-Americans are selected primarily for their value to their teams, rather than on their prospects for college play, there's no reason to believe that most of them won't go on to even greater glory on collegiate gridirons.

Take our 1951 squad, for example. Though only college freshmen in 1952, many of them took giant steps in the right direction.

Probably our best pick was quarterback Bill Krietemeyer of Evansville, Ind., who stepped into Billy Wade's shoes on the Vanderbilt varsity and did more than an adequate job. Bill was named to the Atlanta Constitution's All-Southeastern Conference team, along with two other of our 1951 selectees—Joe Tuminello (Brookhaven) of Mississippi and Bart Starr (Lanier of Montgomery) of Alabama. After Bart's aerial display in the Orange Bowl, Coach Red Drew stated that "I'm gonna build a passing team around that boy next year."

Franklyn Brooks (O'Keefe of Atlanta), who made the second All-Southeastern Conference team, was a regular defensive guard on Bobby Dodd's great Georgia Tech team. Not bad for a freshman!

Other Scholastic Coach 1951 All-Americans who made '52 varsity elevens included: Bob Davis (Beckley) of West Virginia; George Spaneas (Lo-

(Concluded on page 53)

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## Baseball and Chalk

(Continued from page 10)

and many heinous mental lapses.

Two years ago, the writer served as an umpire at a sectional semi-pro tournament in an area which has produced several big league players. The lack of baseball know-how exhibited at that tournament was astonishing. Adherence to pitching regulations was so bad that the umpires had to adopt a lenient attitude toward balk infractions. If they had not done so, every game would have turned into an endless parade of balks.

The actual playing was worse. Outfielders launched arching throws that couldn't be cut off; bases were left uncovered; the entire gamut of poor baseball was run. Obviously, the players who played this deplorable brand of ball had never received competent instruction.

It is my contention that many high school coaches do not exert the same effort in learning and teaching baseball that they do in other sports. Rickey's teaching system is entirely feasible for high school use. The coach doesn't have to be an ex-big leaguer—only intelligent, ambitious, and willing to do a little digging. Baseball, too, is a game of fundamentals.

No matter how capable a coach may be, he cannot give a large squad adequate individual instruction on the diamond. It follows that pre-season classroom instruction is the answer to this problem.

In most sections of the country, blustery weather hampers or eliminates early spring outdoor practice. Nevertheless, the time can be put to as much use as the sunniest days in June—even more so, if properly used. This should be the blackboard-and-lecture season, with the entire squad assembled wherever blackboard and demonstration space are available. Notebooks for each player are advisable.

An enormous amount of ground can be covered in an hour-long session. The coach may begin with an explanation of the more important rules. Rules are best remembered when the reason for their being is explained. Why the infield fly rule? Why must you bunt fair with two strikes? When is a batter out if the catcher drops the third strike and why?

Conditioning is a good follow-up topic. If schoolboys were taught how to take care of their throwing

arms, there would be less arm trouble in the big leagues today and many promising careers wouldn't be nipped in the bud.

Care of the legs also merit additional emphasis. Athletes with splendidly conditioned legs during the football and basketball seasons often do insufficient running on the diamond. This is especially true of pitchers.

Following these introductory lectures, there should be talks on every phase of the game: hitting, playing each position, team strategy, base running, coaching base runners, sliding, cut-offs, etc. Regardless of position, each squad member should attend every lecture. The more a player knows of the overall picture, the more he will appreciate the role he is to play.

If space and time permit, these newly taught fundamentals should be practiced indoors. The ingenious coach will find that just about everything but full-scale batting and fielding practice can be held in an average size gym.

After the players have absorbed the correct methods and an understanding of the game in indoor drills, the coach's task will be easier and his teams harder to beat.

As we stated before, it will take some spade work to set up a comprehensive series of lectures. Many books, pamphlets, and articles are available in any library to those who will take the time and effort to dig them out. This mass of information need only be organized and, in some cases, simplified to provide the nucleus for concise lectures.

In this connection, it's interesting to note that only a few of the many coaching schools held each summer cover baseball. Football, basketball, and track are the usual subjects. This is a sad commentary, indeed. (Ed. note: Of the 53 major coaching schools held last summer, just 12 included a baseball course.)

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## All-American Squad

(Continued from page 51)

well, Mass.) of V.M.I.; Doug Knotts (Albemarle) of North Carolina; Wally Piper of the U. of Miami, a hometown boy; Bill Harrison (Hampton) of V.P.I.; Ray Mercer (Moultrie) of Georgia Tech; and Don King (Anderson, S. C.) of Clemson. Notice how the boys stayed in their own states.

King was sensational when he replaced the injured Billy Hair in Clemson's backfield. Against Fordham, he was the whole show. Piper, though only 150 pounds, saw plenty of action for Andy Gustafson's Hurricanes, and Harrison apparently gave V.P.I. its most potent running attack in years.

Other 1951 selectees starred on freshman teams at schools where they weren't permitted the luxury of varsity play. Cornell boasted two of the niftiest backs in high school circles last year—Billy DeGraaf of Clifton and Richie Meade of South River (both New Jersey boys). Meade broke away for long runs in every frosh game, while DeGraaf ran the club from quarterback Royce Flippin, third of last year's New Jersey backfield triumvirate, scored 15 touchdowns in four games for Princeton's frosh and passed for several others.

Then there's Sandy Lederman, a native of Santa Monica, Calif., who journeyed to the U. of Washington and tossed more td passes than Don Heinrich had as a freshman. Dick LePage of International Falls was listed at Minnesota; Dick Pavlat, Astoria, was a U. of Oregon freshman half-back, Homer Jenkins of Lajunta starred for the Colorado yearlings, and Hadley Hicks of Bisbee—a track and football selection—was the shining light at Arizona. Billy Kane of Munhall, Western Pennsylvania's "player of the year," was at U. of Penn.

Fullback John Peckham of Sioux Falls, S. D., decided to get his sheepskin at Michigan, while Dave Rogers, Ohio's player of the year from Warren, is attending Indiana. Center Kenneth Vargo from Martins Ferry stayed in his home state at Ohio State U., as did Harlan Wilson of Cherokee (Iowa State) and Jim Freeman of Iowa City (Iowa U.). Freeman, who's faster than most backs, plays end or tackle. Earl Monlur (Everett) was a teammate of Lederman's at Washington.

Some of our 1951 squad spent a year in prep school. Ray Michanczyk of Southington, Conn., and Ronald Latronica of Pittsburgh Westinghouse were at Staunton Military. Neil Hyland of Far Rockaway, N. Y., starred at Mercersburg.

We've been saving the name of Bob McKeiver of Evanston, Ill., for a special reason. Bob is one boy who might be hit by the new anti-platoon legislation. Only 5-feet-5 and 150 pounds, Bob, as a freshman at Northwestern, showed enough the past fall to have more than one expert comment: "All American in his sophomore year!"



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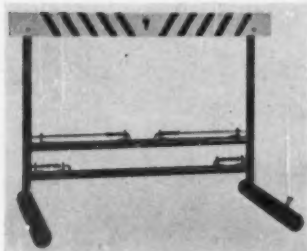
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## Straddle Jumping

(Continued from page 9)

helped us and may also prove valuable to other coaches and athletes.

### The Run (Approach)

1. We use a minimum of six steps to the bar and a maximum of eight.

2. Our emphasis is on even strides. Eliminate a hop or skip, as it is almost impossible to be consistent at the take-off without even strides in the run.

3. Use only one check mark and that at the start of the run, or at least six strides from the bar. A man thinking about hitting a check mark two or three strides from the bar usually doesn't have time to concentrate on the leap.

4. Acceleration in the run is important. We believe in accelerating about four strides from the bar.

5. All stages of the run must be relaxed effort, and a great deal of time must be spent on developing a smooth relaxed approach.

### The Take-Off

1. The foot plant often isn't in line with the run as in the Western. It's sometimes almost at a right angle to the bar. This is necessary to compensate for the tendency to turn into the bar. The forward motion does not go over the side of the foot so much with this type of foot plant.

2. We like sprint shoes for jumping, as it gives an inclined plane effect. It lets the jumper's heel drop lower than in a conventional jumping shoe with a heel.

3. We disregard arm action at the take-off, but emphasize a hunching of the inside shoulder, to try to prevent the man from dropping off to the side of his foot.

4. We prefer a semi-straight first leg kick for we feel a pendulum action of the leg (Steers, Wiesner) has an advantage. Bent lead legs (Albritton, Cruter) fit a particular style, of course, and we only wish we had a few men of this type. We no doubt would change our feeling on the lead leg.

5. The kick should probably be along the bar rather than at the center. A kick at the far standard, for instance, tends to draw a man (who falls off at the take-off) up over his take-off foot where he should be.

6. It's impossible to tell a boy where to look at the take-off. He must keep his head up, however. He should never look at the spot of take-off. Boys with no confidence in their run and steps usually are the ones who look down at the take-off.

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## Form Over the Bar

1. The second (or trailing) leg is usually the most difficult member to handle in cross-bar clearance. We use a ground exercise to assist in back leg clearance. From a standing position, we drive the second leg straight back and turn the toe outward which is what we want to take place over the bar.

2. The head plays an important part in second leg clearance. Turning the head back to the direction from which the man ran at the same time the second leg action starts, helps trunk rotation and facilitates hip snap or roll. This, of course, assists in second leg and hip clearance.

3. The inside arm often causes trouble. Dave Albritton carried his behind his back; some extend it over the head. We like to keep it at the side. In any case, it should never be between the body and the bar.

4. There are few problems with the outside arm, but we do feel it must not come across the body at the take-off, as it tends to turn a boy into the bar. It should, however, start down toward the pit immediately after the jumper has attained his maximum height.

There are naturally many, many details that we haven't been able to cover here. On the other hand, boys cannot go far wrong if they develop a relaxed even run with some increase in speed during the last four strides; a take-off that keeps the weight over the foot; a lead leg that has some pendulum action to assist in the lift; and the incorporation of head and second foot rotation to assist in second leg clearance.

## New Books

• **Play Football Safely.** By George E. Koontz. Pp. 47. New York: The William-Frederick Press. \$1. (A soft-covered book which clearly analyzes the fundamentals of the game; designed especially for the young player.)

• **Official National College Touch Football Rules Handbook.** Produced by The College Physical Education Assn. Pp. 32. Chicago: The Athletic Institute. 50¢. (Complete code designed for physical education service classes and intramural programs.)

• **Play Six-Man Football.** By Ray O. Duncan. Pp. 23. Illustrated—photos and diagrams. Chicago: The Athletic Institute. Free. (Offers rules, cost of game, 16 play diagrams, and other interesting materials. For this and preceding book, order from The Athletic Institute, 209 S. State St., Chicago 4, Ill.)



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